

FILM SCORE

VOLUME 4, NUMBER 4



2 Barry Bios
page 36

GOLDEN AGE TRIBUTE

Prince WAXMAN

Revisit the composer of
Bride of Frankenstein, *Taras Bulba*,
Sunset Boulevard and...



READER POLL

Your picks revealed

REVIEWS

Italian Spies

'70s Goldsmith

And the latest releases



\$4.95 U.S. • \$5.95 Canada



Film Classics \$12.95 (#001)

This live recording with the Orchestra of the Mariella Opera celebrates 100 Years of Cinema. Includes some of the most beautiful songs and memorable music ever written for film.



Something To Believe In \$12.95 (#008)

Schifrin's symphonic score combines many styles: POP - Placido Domingo sings the title song (lyrics Tim Rice); "We're In This Together" by Simply Red; CLASSICAL - Schifrin's Piano Concerto #2 (Jeffrey Biegel, pianist); ROCK/JAZZ FUSION: "No One Home." U.S. release 1999.



Dirty Harry Anthology \$12.95 (#003)

Re-live the popular "Dirty Harry" films with the original scores. From the classic film series starring Clint Eastwood, Dirty Harry Anthology includes music from DIRTY HARRY, SUDDEN IMPACT, and MAGNUM FORCE with cues never before released on record.



"Che!" \$12.95 (#006)

Schifrin has assembled a hot Latin sound using the rhythms and colors of Cuba, Argentina, and the Bolivian Andes. This music from the motion picture "Che!" also has added material never before released featuring internationally acclaimed guitarist, Juanjo Dominguez.



The Eagle Has Landed \$12.95 (#009)



Rush Hour \$12.95 (#005)

Schifrin's score, a blend of funky urban grooves and exotic Chinese instrumentations, puts the kick behind every wise crack and close call Jackie Chan and Chris Tucker endure. His main theme sets the stage with a wildly exciting collage of guitars, Asian scales, and a driving beat.



ALEPH
RECORDS

presents
its newest release:

LALO SCHIFRIN'S thrilling score to "The Eagle Has Landed" - a classic WWII film, starring Michael Caine, Donald Sutherland, and Robert Duvall - reflects the obsession, danger, and growing urgency of the Nazi plot to kidnap Winston Churchill. The suspense grows as the orchestra follows the twists and turns of this dramatic action of the film.

Order Now!!

call toll free

1.888.287.8812

or visit our website at
www.schifrin.com

Visit our message board, get breaking news, participate in polls and more!

A Film Score Monthly presentation

THE
MAG
WITH
THE



COOLEST
WEBSITE

www.filmscoremonthly.com

Preview CD sound clips and place secure orders!

The perfect complement to your favorite magazine—updated 5 times per week!

CONTENTS

FILM SCORE
MONTHLY

APRIL / MAY 1999

RETROSPECTIVE

22 A Valiant Effort

Travel back to 1954 for a peek at Franz Waxman's triumphant effort to create the score for *Prince Valiant*.

By Doug Adams

24 Franz, Offscreen

A review of two notable non-film compositions.

28 Waxing Poetic

An examination of the themes and motives that make *Valiant* a model for films of heroes, princesses and villains.

FEATURES

17 What's on Your Mind?

We conclude our look back on the best and worst of 1998 with a compilation of reader picks from our exclusive poll.

By You, with commentary by Jeff Bond

43 Sounding Off on Soundtracks

A report on a fascinating conference of film music pros and the state of the art.

By James Miller

REVIEWS

30 Super-Hits of the Late '70s

Our massive listener's guide to the works of Jerry Goldsmith continues, from *The Wind and the Lion* thru *Star Trek: The Motion Picture*.

By Jeff Bond

30 Somewhere in Type

Two (count 'em, two!) John Barry biographies have arrived—here's the comparative analysis.

By James Southall

DEPARTMENTS

2 Editor's Page

The Original Prequel

4 News

Star Wars: Facts, Rumors and Hearsay

5 Record Label Round-up

What's on the way

6 Now Playing

Movies and CDs in release

7 Concerts

Live performances around the world

9 Upcoming Film Assignments

Who's writing what

11 Laserphile

Take Your Paws Off My Discs, You Damn Dirty Laserphile!

14 Downbeat

Mostly New and Unreleased

35 Score

Reviews of the latest releases, including *The Towering Inferno*, *Rushmore*, *Payback*, *8mm*, *Playing by Heart*, and more.

44 Score Internationale

From Rome, with Love

48 Retrograde

Charles Gerhardt, 1927-1999

39 FSM Marketplace

46 Reader Ads



Franz Waxman took a silly '50s spectacle and made a musical monument. page 22



The evolution of laser releases takes its inevitable course. page 11



The spy-sound of the '60s returns courtesy this lady's vocal chords. page 45

ON THE COVER: FRANZ WAXMAN FLANKED BY HIS OSCAR AND GOLDEN GLOBE FOR *SUNSET BOULEVARD*. COMPOSER PHOTO ©1999 JOHN W. WAXMAN COLLECTION. ALL RIGHTS RESERVED.

Film Score Monthly (ISSN 1077-4289) is published monthly for \$36.95 per year by Lukas Kendall, 5455 Wilshire Blvd., Suite 1500, Los Angeles CA 90036-4201. Periodicals postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 5455 Wilshire Blvd., Suite 1500, Los Angeles, CA 90036-4201

VOLUME 4, NUMBER 4
APRIL/MAY 1999

STAFF

EDITOR & PUBLISHER

Lukas Kendall

MANAGING EDITOR

Jeff Bond

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

Marie Asner

John Bender

Robert E. Benson

Andy Dursin

Tim Kurkowski

Mark Leneker

Daniel Schweiger

James Southall

PUBLISHING CONSULTANT

Digital Film & Print, Inc.

THANKS TO

B.A. Vimtrup

CONTACT INFO

EDITORIAL & SUBSCRIPTIONS

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-937-9890

FAX 323-937-9277

E-MAIL lukas@

filmscoremonthly.com

ADVERTISING

Robert Herbert

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-937-9890

FAX 323-937-9277

THE SOUNDTRACK HANDBOOK

A six-page listing of mail
order dealers, books, societies,
etc. Free upon request.

OUR WEB SITE

Is updated five times weekly!

Point your browser at:

WWW.FILMSCOREMONTHLY.COM

© 1999 Lukas Kendall

PRINTED IN THE U.S.A.

The Original Prequel

OR, HOW I STOPPED WORRYING AND LEARNED TO LOVE THE GOLDEN AGE

This column will continue my confessional from Vol. 3, No. 9, our Korngold issue. The short story: I did not grow up being exposed to film music from the Golden Age of Hollywood, but I know a huge percentage of our readers did, and now it's your turn to luxuriate in your favorite subject matter. This month that means Franz Waxman and one of his greatest scores, *Prince Valiant*, which we are now releasing on CD.



Calling all music lovers—*Prince Valiant's* score is off da hook!

I know many of you have been listening to *Prince Valiant* (in the movie) for decades. I've been listening to it for only a few months, during the production of our album, but let me put it this way: when we planned our 1999 cover stories, Vol. 4, No. 4 was going to be a *Star Wars* prequel issue, except that *The Phantom Menace* is under lock and key. (We'll do our *Star Wars* coverage later this summer.) Then we figured, what's the real "prequel" to John Williams's *Star Wars* scores, using the word to mean predecessor,

antecedent, etc.? It's all the great symphonic music of the Golden Age of Hollywood: Korngold's *The Adventures of Robin Hood* and *The Sea Hawk*, and this dynamic fairy tale of knights, swords and princesses: Waxman's *Prince Valiant*.

If you flash back to late 1976 and early 1977, when John Williams was first tackling George Lucas's space opera, *Valiant* had to be one of the scores on his mind, especially considering that Williams was probably hanging around 20th Century Fox at the time it was made (1953/54). The movie is no match for *Star Wars*, but has many of the same elements: hero, princess, two-faced villain, mentor, sword fights and a code of honor. Waxman's music evokes them all with clear leitmotifs inside a romantic, traditionally European structure.

In my Korngold editorial, I suggested that many younger listeners are turned off of Golden Age material simply because of its inferior sound quality. *Prince Valiant* did not survive 45 years unscathed: some of the short fanfares are missing, and we've had to put a nine-minute block at the end of the CD

due to deterioration. However, by and large the stereophonic sound is miles from the scratchy compression that most people expect from material of this age. Forget about the echoey, soft acoustics of most re-recordings: this performance has life and size. It sounds like a movie soundtrack, not like an antique record or a weak studio recreation.

So, we're thrilled. Our resident musicologist, Doug Adams, has tackled the liner notes, and he came up with so much material that we've turned it into this issue's cover story—with thanks to a few legendary names. Also deserving of gratitude is John W. Waxman, keeper of his father's legacy; he loaned us the many astounding composer photographs reproduced in this issue. Finally, to anyone who has ever complained about delays in the 20th Century Fox Classics Series over this entire decade, know that this studio has done more than any other to preserve its musical heritage, with dozens of scores released on Arista, Varese Sarabande and now FSM, and many more internally "saved" for future release by Nick Redman. Look: *Prince Valiant*! Who would have thought? If you're happy now, wait until our Alfred Newman release this summer.

There's only one cause for sadness in all of this exciting work, and that's the passing of conductor Charles Gerhardt (see obituary, pg. 48). Gerhardt was almost single-handedly responsible for the pre-*Star Wars* renaissance in film music in the 1970s, with his historic series of Classic Film Scores albums for RCA Victor (produced by George Korngold). *Prince Valiant* opened the Waxman volume, one of the main reasons why this music is known today. We are dedicating our *Valiant* CD to this late, great musician.

I always get misty-eyed when I'm fortunate enough to help bring something great from the past both to the people who love it, and to a whole new audience. On behalf of all of my collaborators... please shower us with affection. Thanks,

Lukas Kendall

For
& Passes
Tickets
call

888.ETM.TIXS

5th Annual
**LOS ANGELES
INDEPENDENT
FILM FESTIVAL**
APRIL 15 - 20



**DRIVE
INDEPENDENTLY**

Presenting Sponsor
**sundance
channel**
MediaOne

Platinum Sponsors

DOCKERSHAWK



Founding Sponsors



Kodak
Motion Picture Film

Official Sponsors

American Airlines



Sprint PCS

FOR FESTIVAL INFO CALL 1-323-937-9155
OR VISIT WWW.LAIFF.COM

NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING ASSIGNMENTS
THE LATEST FILMS

Star Wars: Facts, Rumors and Hearsay



The *Star Wars Episode One: The Phantom Menace* CD will be released on May 4 worldwide by Sony Classical. It will be one disc with 17 tracks, mastered with 24-bit technology. The first track is "Star Wars Main Title and the Arrival at Naboo" (3:02, featuring the original *Star Wars* theme over the opening crawl) and the last track is "Augie's Great Municipal Band and End Credits" (9:37). At presstime it was unknown whether or not there would be a single released in April.

Reportedly, the score in the film is over two hours long. John Williams told *TV Guide*, "The score is probably 90 percent new, but there are some quotations of older material in it, references to characters that we know and

ones that we suspect we might know." In particular, (spoiler!) 8-year old Anakin Skywalker's theme is a subtle variation of "The Imperial March."

The music was recorded from February 5 to 18 at Abbey Road, Todd-AO Scoring Stage, London with a 100-piece orchestra and 88-piece choir. (The choral language? Sanskrit.) At presstime, information was just beginning to come out about the music in various newspaper and television stories. We'll add to the overkill next issue; watch www.filmscoremonthly.com.

ALIEN DVD news

Due June 1 from 20th Century Fox Home Entertainment is a 20th Anniversary Edition DVD of *Alien*, featuring a 68-minute documentary on the film and some exciting isolated music tracks: 1) all-new commentary by director Ridley Scott; 2) the soundtrack in French; 3) Jerry Goldsmith's original score as written and recorded, and placed in the movie as the composer intended; 4) the edited musical score (with tracked *Freud* cues) as it appears in the film, plus production sound in-between. This means for the first time you can hear all of Goldsmith's music for the movie, and also compare his orig-

Awards Roundup

This year's music-related Oscar winners are Nicola Piovani for *Life Is Beautiful* (Best Dramatic Score), Stephen Warbeck for *Shakespeare in Love* (Best Comedy or Musical Score), and Stephen Schwartz for "When You Believe" from *The Prince of Egypt* (Best Song).

The "Razzie" award winner for Worst "Original" Song of 1998 is "I Wanna Be Mike Ovitz!" from *Burn, Hollywood, Burn!*, by Joe Eszterhas and Gary G. Wiz.

In the U.K., nominees for BAFTA's Anthony Asquith Award for Achievement in Film Music are: *Elizabeth* (David Hirschfelder), *Hilary and Jackie* (Barrington Pheloung), *Saving Private Ryan* (John Williams) and *Shakespeare in Love* (Stephen Warbeck).

James Horner picked up three Grammys in this year's awards, as his song "My Heart Will Go On" from *Titanic* (performed by Celine Dion, lyrics by Will Jennings) won for Record of the Year, Song of the Year, and Best Song Written for a Motion Picture or for Television. John Williams's *Saving Private Ryan* won for Best Instrumental Composition Written for a Motion Picture or for Television; the stage recording of *The Lion King* (produced by Mark Mancina) won for Best Musical Show Album.

inal spotting of the picture (with tons of unused music) with the final edited soundtrack. Time to get a DVD player! The package (produced by Sharpline Arts) will also contain theatrical trailers, storyboards, deleted scenes and outtakes.

Overseas Notes

Italian record producer Sergio Bassetti has located at the RCA vaults in Rome the original master tapes to Ennio Morricone's masterpiece, *Once Upon a Time in America* (1969). He will produce an expanded edition of the soundtrack with better sound for RCA, with the "Mr. Choo Choo" theme among the seven previously unreleased tracks. Also coming soon is *Il Giornalino di Gian Burrasca* (Nino Rota).

Another Italian producer, Claudio Fuiano, has found the master tapes to *San Babile Ore 20: Un Delitto Inutile*, a Morricone score from 1976. A CD is in the works.

Coming from producers Roberto Zamori and Lionel Woodman in April is *Leonor/La Banchiera* (two Ennio Morricone

scores on one CD). The pair have more Morricone and Italian western releases planned for later this year.

Look for all of these imports from the soundtrack specialty dealers: Screen Archives (202-364-4333), Intrada (510)-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country..

You Can Learn a Thing or Two

"**F**ilm Music: An Italian Perspective" is a New York University class being taught in Florence, Italy next summer (June 28-July 16). Contact Brane Zivkovic at brane.zivkovic@nyu.edu, or Tisch International Programs at 212-998-9175.

UCLA Extension Entertainment Studies always offers a variety of classes in film composition, music supervision, music editing and more. It's too late to sign up for the spring 1999 semester, but call the school at 310-825-9064 and get on the mailing list for future terms. See espa.unex.ucla.edu. FSM

Ernest Gold, 1922-1999

Ernest Gold passed away on March 17 of complications from a stroke. Gold was most famous for his score for *Exodus* (1960), for which he won an Academy Award and two Grammys; among his other credits are *It's a Mad, Mad, Mad, Mad World*, *On the Beach*, *The Secret of Santa Vittoria*, *Inherit the Wind*, *Witness for the Prosecution*, *The Pride and the Passion*, *The Defiant Ones* and *Judgment at Nuremberg*. Gold was born in Vienna on July 13, 1921 and emigrated to New York with his family in 1938 after the Nazi annexation of Austria. He came from a musical family and wrote a full-length opera when he was 13. He began his film scoring career in the mid-1940s when he was in his 20s. His last features were *Tom Horn* (1980) and *Safari 3000* (1982), after which he had largely retired from film scoring.

Record Label Round-Up

All the albums you'll be waiting for

Airwolf Pushed back to May from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.janmichaelvincent.com/airwolf/themes>.

Aleph Forthcoming on Lalo Schiffrin's label: May 25: *The Osterman Weekend* (1983, Sam Peckinpah's final film). Also coming are *Mannix* (1969 TV soundtrack album plus some newly recorded tracks) and *Voyage of the Damned* (1976). See www.alephrecords.com or www.schiffrin.com.

Atlantic Due April 20: *Message in a Bottle* (Gabriel Yared score album). August 17: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). September 14: *Three to Tango*. Unscheduled: *On Any Given Sunday* (various, new Oliver Stone football movie).

BMG Classics Forthcoming are Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson).

Brigham Young University *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is imminent. This has been mastered from acetates donated to BYU's film music archives.

Order from Screen Archives Entertainment, info below.

Castle Communications Due June 21 are five more Roy Budd CDs: *The Wild Geese* (1979), *Kidnapped* (1971), *Flight of the Doves* (1971), *The Stone Killer* (1973) and *The Marseilles Contract* (1974).

Citadel Due May: *Amityville Dollhouse* (Ray Colcord). The second volume of Citadel's newly recorded Shostakovich film music series will be out in June.

Compass III Planned but unscheduled is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold).

CPO This German classical label has recorded Erich Wolfgang Korngold's complete adapted score (his first film assignment) for the 1935 Warner Bros. film of *A Midsummer Night's Dream*. This is mostly Mendelssohn, but with significant transitional material by Korngold. The release date is unscheduled.

Decca Due in April in England only is a CD of John Barry's (largely unused) score to *Playing by Heart*, representing the music as Barry intended it for the picture. It will be marketed not as a soundtrack, but as a jazz album.

DRG Due April 20: *Ennio Morricone—Jean-Paul Belmondo* (2CD set with music from *The Professional*, *The Outsider* and *The Burglars*).

May 18: *Ennio Morricone: Cosa Nostra Films* (compilation from EMI/Beat catalogs), *Ennio Morricone: Thriller Collection* (2CD set, EMI/Beat), *Spaghetti Westerns, Vol. 3* (2CD set, EMI), *The Taming of the Shrew* (Nino Rota).

June 15: *Ennio Morricone: Main Titles, Vol. 2* (2CD set, EMI/Beat), *Ennio Morricone with Love, Vol. 2* (EMI/Beat),

Spaghetti Westerns, Vol. 4 (2CD set, Beat), *Luis Bacalov: Il Postino and Other Themes*.

Fifth Continent Due later this year is a DTS 5.1 CD of *The Best Years of Our Lives* (Hugo Friedhofer), playable only on DTS equipment.

GNP/Crescendo Still forthcoming is *Seven Days* (Scott Gilman), UPN TV series. Also in the works is a CD of Russell Garcia's *Fantastica* space music concept album (not a soundtrack) from the 1950s.

Hammer Due April is *Hammer Comedy Film Music Collection*, with themes from *On the Buses*, *Holiday on the Buses*, *Mutiny on the Buses*, *Man About the House*, *George and Mildred*, *Nearest and Dearest*, *Love Thy Neighbor*, *Rising Damp*, *That's Your Funeral*, *I Only Asked and Further Up the Creek*.

Due September is *Hammer Film Music Collection Volume 2*, with themes from *Dracula A.D. 1972*, *The Lost Continent*, *Frankenstein and the Monster from Hell*, *Slave Girls*, *To the Devil a Daughter*, *Crescendo*, *Fear in the Night*, *Satanic Rites of Dracula*, *Demons of the Mind*, *Rasputin the Mad Monk*, *Plague of the Zombies*, *One Million Years B.C.*, *Dracula Has Risen from the Grave*, *The Abominable Snowman*, *Curse of the Werewolf*, *Frankenstein Created Woman*,

Straight on Till Morning, *The Old Dark House*, *The Mummy's Shroud*, *The Witches*, *Vengeance of She*, *Quatermass II*, *Pirates of Blood River*, and *Journey to the Unknown*.

Hammer's CDs are available in the U.S. exclusively from Scarlet Street magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see www.hammerfilms.com and www.scarletstreet.com

Hollywood June 1: *Summer of Sam* (various).

Intrada Due May is the "Excalibur" series recording of *Jason and the Argonauts* (Bernard Herrmann, 1963), with Bruce Broughton conducting the Sinfonia of London. Also coming this spring is *Durango* (Mark McKenzie).

Due summer is *Heart of Darkness* (Bruce Broughton), orchestral soundtrack for computer game.

Intrada has a new address as of April 1: 2220 Mountain Blvd, Suite 220, Oakland CA 94611; ph: 510-336-1612; fax: 510-336-1615; www.intrada.com.

Koch Due April is a Miklós Rózsa solo piano album. June: Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *Elizabeth* and *Essex*), recorded in New Zealand. July: Korngold songs CD. September: Franz Waxman chamber music CD (St. Clair Trio), including many film pieces. To be recorded is a Korngold CD featuring the composer's complete music for piano.

Marco Polo John Morgan and William Stromberg's next recording projects in May are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

In the can and coming soon:

FSM Classics

In case you didn't notice, this month's CD release is the first in our Golden Age Classics series: *Prince Valiant* (1954) by Franz Waxman. See, well, the entire issue for more information.

Next month, if all goes well, will feature our John Barry Silver Age Classics release. (Here's a hint: the movie takes place in the past.) Composers for future SAC and GAC CDs include Elmer Bernstein, Alfred Newman and Jerry Goldsmith. Send us your suggestions; contact info, pg. 2.

Devotion (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), and *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Forthcoming from Swiss producer/conductor Adriano in 1999: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée*, *Les parents terribles*, *Thomas l'imposteur*, *Ruy Blas*) and Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*. And in the year 2000: Auric: *Suites from Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan April 13: *Goodbye Lover* (John Ottman). May 18: *Besieged*. *Molly* has been canceled.

Pendulum Forthcoming but unscheduled is a limited edition CD (2,500 copies) of *Destination Moon* (Leith Stevens, 1950). Also coming is *How to Save a*

Marriage/Le Mans (Michel Legrand).

PolyGram Due April 20: *A Midsummer Night's Dream* (Simon Boswell plus opera). May 4: *The Mummy* (Jerry Goldsmith). May 18: *Loss of Sexual Innocence* (Mike Figgis).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Prometheus Due at the end of April is *Breakout* (Jerry Goldsmith, 1975 Charles Bronson film), a 3,000-copy limited edition.

Razor & Tie Due April 27: *Reds* (various).

RCA Victor April 13: *eXistenZ* (Howard Shore). May 18: *Endurance* (John Powell).

Reel Sounds Due June 1 is *Desert Blue* (various).

Rhino Due May 4 is a 2CD

set, *The Lion's Roar: Classic M-G-M Film Scores 1935-1965* (37 films total, see Vol. 3, No. 10 for list of premieres). July 6: *Miklós Rózsa at M-G-M*, a 2CD set featuring extended suites from *Madame Bovary* (1949, 17:28), *Ivanhoe* (1952, 20:03), *Knights of the Round Table* (1952, 11:58), *Beau Brummel* (1954), *Valley of the Kings* (1954, 13:24), *Moonfleet* (1955), *Green Fire* (1954), *The King's Thief* (1955), *Tribute to a Bad Man* (1956), *Diane* (1955), *Lust for Life* (1956), *The World, the Flesh and the Devil* (1959) and *King of Kings* (1961).

Due in August is a 2CD set of *Superman: The Movie* (John Williams, 1978). This will feature everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues; it is being produced by Nick Redman and Michael Matessino.

See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

April 27: *The Battle of Britain* (Ron Goodwin/Sir William Walton) and *A Bridge Too Far* (John Addison).

June 8: *The Missouri Breaks* (John Williams) and *Heaven's Gate* (David Mansfield). *Heaven's Gate* will include previously unreleased music. Also due June 8: *Jazz in Motion: MGM Soundtracks Presents Great Movie Jazz* (selections from *The Misfits*, *Two for the Seesaw*, *Paris Blues*, *The Fortune Cookie*).

See www.rykodisc.com.

Screen Archives Entertainment Forthcoming for late spring is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University. Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued*

NOW PLAYING

Films and CDs currently in release



<i>Affliction</i>	Michael Brook	Citadel
<i>Among Giants</i>	Tim Atack	
<i>Analyze This</i>	Howard Shore	
<i>Baby Geniuses</i>	Paul Zaza	
<i>Central Station</i>	Jaques Morelenbaum, Antonio Pinto	Milan
<i>Cookie's Fortune</i>	David A. Stewart	RCA Victor
<i>The Corruptor</i>	Carter Burwell	Varèse Sarabande
<i>The Deep End of the Ocean</i>	Elmer Bernstein	Milan
<i>Ed TV</i>	Randy Edelman	Reprise**
<i>Forces of Nature</i>	John Powell	DreamWorks*
<i>Hilary and Jackie</i>	Barrington Pheloug	Sony Classical
<i>The King and I</i>	Rodgers & Hammerstein	Sony Classical
<i>Life Is Beautiful</i>	Nicola Piovani	Virgin
<i>Lock, Stock and Two Smoking Barrels</i>	David A. Hughes & John Murphy	Maverick**
<i>The Matrix</i>	Don Davis	Maverick*, Varèse Sarabande
<i>The Mod Squad</i>	B.C. Smith	Elektra**
<i>The Out of Towners</i>	Marc Shaiman	Milan
<i>Payback</i>	Chris Boardman	Varèse Sarabande**
<i>The Rage: Carrie 2</i>	Danny B. Harvey	
<i>Ravenous</i>	Michael Nyman & Damon Albarn	Virgin
<i>Shakespeare in Love</i>	Stephen Warbeck	Sony Classical
<i>She's All That</i>	Stewart Copeland	
<i>Tango</i>	Lalo Schiffrin	Deutsche Grammophon
<i>True Crime</i>	Lennie Niehaus	
<i>A Walk on the Moon</i>	Mason Daring	Sire

*song compilation **combination songs and score



(1947, noir western).
 Order from Screen Archives
 Entertainment at PO Box 5636,
 Washington DC 20016-1236; ph:
 202-364-4333; fax: 202-364-4343;
<http://www.screenarchives.com>.

Silva Screen Due in April are U.S. editions of *Rambo: First Blood Part 2* (Jerry Goldsmith, 1985, expanded) and *Zulu: The Film Scores of John Barry* (newly recorded compilation). This latter album was released in the U.K. as a 2CD set, but it will be only one disc in the U.S.

Sonic Images April 20: *Christopher Franke: Epic* (includes unreleased film themes and new age).

May 11: *The Snow Files*, a compilation of Mark Snow music mostly from movies of the week, but including some *X-Files* selections (one CD, not two).

May 18: *Babylon 5: The Gathering* (Christopher Franke, TV movie).

June 15: *Babylon 5: River of Souls* (Christopher Franke, TV movie).

Also coming is *The Fabulous Ice Cream Suit* (Mader).

Sony Coming on Sony Classical (besides *Star Wars*): May 18: *The Red Violin* (John Corigliano; Joshua Bell, violin). June 15: *Cinema Serenade 2*, a new recording conducted by John Williams (Itzhak Perlman, soloist) of Golden Age film themes, many newly arranged by Williams. September 7: *Last Night* (Alexina Louie and Alex Pauk).

Due in May is a 26CD box set to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling two soundtrack discs to be included in the box; the volumes will later be released separately.

Super Tracks The next
 (continued on page 8)

FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world



JOHN WILLIAMS will conduct several performances with the Boston Pops in Symphony Hall during May and June: May 23 at 7:30 PM; a concert called "Classic Film Music" on May 26, 27 and 28 (including music from *The Phantom Menace*—Itzhak Perlman will be the soloist on the 27th); May 29; May 30 (Old Timers Night, also featuring conductor Harry Ellis Dickson); June 3 (TECH Night at Pops); June 4; June 6; June 10; June 11 (Harvard/Radcliffe 25th Reunion Night); and June 12. The Perlman concert will most likely be broadcast and filmed to promote the Sony Classical album, *Cinema Serenade 2*.

Williams will conduct the Boston Symphony at Tanglewood on July 11 in his newest concert work as well as Leonard Bernstein's Symphonic Dances from *West Side Story* and Mendelssohn's violin concerto, with Gil Shaham as soloist.

At Tanglewood, Williams will be one of several composers working with composition fellows of the Tanglewood Music Center; last summer he conducted a film scoring seminar with several Tanglewood students.

On July 17, Williams will conduct the Chicago Symphony Orchestra at the Ravinia Festival.

As part of the annual Tanglewood on Parade concert on August 4, Williams will conduct music from *The Phantom Menace*. Williams will also conduct a Pops concert at Tanglewood on August 30.

Williams will conduct the Cleveland Orchestra at the Blossom Festival in concerts of his own music on August 27 and 28.

On October 1, Yo-Yo Ma will perform Williams' cello concerto with the National Symphony Orchestra under the direction of Leonard Slatkin. Also on the program at the Kennedy Center Concert Hall will be Arvo Part's *Fratres* for twelve cellos and the Dvorak cello concerto.

JAMES HORNER's planned *Titanic* concerts at London's Royal Albert Hall in May have been postponed. Previously, a *Titanic* concert had been announced for the Hollywood Bowl, and it was also canceled. The London concert may be rescheduled at the Barbican Theatre; watch www.filmscore-monthly.com.

LALO SCHIFRIN Upcoming concert appearances for Lalo Schifrin are a Jazz Meets the Symphony performance in Nurnburg, Germany, April 25; "A Tribute to Duke Ellington" at

UCLA's Royce Hall in Los Angeles, April 30; a premiere of a new Schifrin commission at the Violoncelles Festival in Beauvais, France, May 3-12; the premiere of Schifrin's Latin Jazz Suite with the WDR Jazz Band featuring Jon Faddis and David Sanchez in Cologne, Germany, June 18 and 19; and a film music concert in Jerusalem, Israel on June 28.

See www.schifrin.com for more appearances and late updates.

LAWRENCE NASH GROUPE's "Fantasy for Orchestra" will be premiered by the San Diego Symphony (who commissioned the piece) on May 21, 22 and 23. Also on the program are works by Leonard Bernstein and Stravinsky.

Call 619-235-0804.

HOLLYWOOD BOWL The Hollywood Bowl's summer season features film music aplenty:

July 13: Prokofiev's Violin Concerto and *Ivan the Terrible* (with film).

July 16, 17: Michel Legrand is guest artist with John Mauceri and the Hollywood Bowl Orchestra in a celebration of France: "Bastille Day at the Bowl" (with fireworks).

July 23, 24: John Williams conducts the Los Angeles Philharmonic in a film music concert.

August 6, 7: Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday.

August 8: "Bugs Bunny on Broadway II" with George Daugherty conducting Warner Bros. cartoons live to film.

August 26, 27: "Movie Night" with John Mauceri and the Hollywood Bowl Orchestra.

September 7: Filmharmonic screening/performance of *1001 Nights* (David Newman).

September 15: Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra).

Call 323-850-2000.

(continued next page)

ALFRED HITCHCOCK The New York FILMharmonic Orchestra will present "Music from the Films of Alfred Hitchcock" at Carnegie Hall on October 13, in collaboration with New York University's Tisch School of the Arts' Department of Cinematic Studies. The concert will be conducted by John Mauceri and will feature music by Bernard Herrmann, Franz Waxman, Dimitri Tiomkin and others. It will be part of a week-long celebration of Alfred Hitchcock's work.

See www.NYFO.com.

Concert Listings

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. Don't be a fool! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office; call local information or look on the Internet.

Alabama May 8 & 16, Phoenix S.O.; *Gunfight at the OK Corral* (Tiomkin), *Mask of*

Zorro (Horner). California June 5, Lone Pine Film Festival; Concert of music

for films shot at Lone Pine: *Happy Trails*, *Bonanza*, *Wagon Train*, *Charge of the Light*

Brigade, Nevada Smith, Brigham Young, *Star Trek V: The Shadow*, *Around the World in 80 Days*.

Florida April 25, Agnes Scott College, Decatur; *Fahrenheit 451* (Herrmann).

Illinois April 25, North Aurora S.O.; *On Dangerous Ground* (Herrmann).

Michigan May 13, 14, 15 & 16, Detroit S.O.; Erich Kunzel cond. "Tribute to Henry Mancini" concert.

Oklahoma May 23, Tulsa S.O.; *The Natural* (R. Newman).

Pennsylvania May 8 & 9, Lancaster S.O.; *Carmen Fantasy* (Waxman).

Texas May 14 & 15, Amarillo S.O.; *Shakespeare in Love* (Warbeck), *Psycho* (Herrmann).

Utah May 13 & 14, Southwest S.O., St. George; *Independence Day* (Arnold), *Hunt for Red October* (Poledouris), *Mask of Zorro* (Horner).

Belgium May 3, Mons-musiques, Mons; *Psycho* (Herrmann).

France June 24, Orchestra Regionale du Basse, Normandy; *Psycho* (Herrmann).

Japan April 25, Shivesi S.O.; *Addams Family Values* (Shaiman). FSM

For a list of silent film music concerts, see www.cinemaweb.com/lcc

BERNARD HERRMANN RETURNS

A suite of tributes and homages

John Williams may be the world's most famous film composer, but before him, there was Bernard Herrmann, who continues to be the film composer taken most seriously in the academic and art worlds.

A multi-media artist named Douglas Gordon has created a piece of installation art that goes like this: The Paris Opera House orchestra performed Bernard Herrmann's complete score to *Vertigo* (1958). Gordon filmed in close-up the conductor, James Conlin, the entire time. The art installation consists of going into a room and watching this film (which is all around you) of the conductor's face while you hear the music. And it's *really* a close-up: sometimes you're watching just his ear, or just his hands, and so on. Cool! The first installation of the exhibit is at the Atlantis Gallery, The Old Truman Brewery, Brick Lane, East London, from April 1 through May 3. Admission is free.

A revised version of the ballet, *Macguffin or How Meanings Get Lost*, is touring the U.S. for 21 performances from April through June. The ballet has been choreographed by Neal Greenberg and adapted from Herrmann's score to *Psycho* (1960); performing is no less than Mikhail Baryshnikov. Watch www.filmsscoremonthly.com for further announcements.

RKO 281 is a new HBO film about the making of *Citizen Kane*, and will feature Bernard Herrmann portrayed by an actor in a small scene. Herrmann's music will reportedly be featured in the finale; the production is otherwise being scored by John Altman.



ROUND UP

(continued from page 7) promotional CD being pressed for the composer's use—but with limited availability to collectors—is Joel Goldsmith's *The Untouchables* (TV), expected in May. There will also be a promo CD of *The Incredible Hulk* (TV, Joe Harnell) later this year.

Due in late April from Super Tracks and available commercially is *Fatal Error* (Ron Ramin, TBS movie).

See www.supercollector.com.

TVT Forthcoming but unscheduled is the *Buffy: The*

Vampire Slayer TV soundtrack.

Varèse Sarabande Due May 4: *The Matrix* (Don Davis score album), *Noah's Ark* (Paul Grabowsky). May 18: *Amazing Stories*, a new recording conducted by Joel McNeely and John Debney featuring the main and end titles (John Williams), "The Mission" (Williams) and "Dorothy and Ben" (Georges Delerue).

Forthcoming in Robert Townson's Film Classics series, performed by the Royal Scottish National Orchestra unless noted: 1) *Citizen Kane* (Bernard Herrmann, cond. McNeely). 2)

Color, Rhythm and Magic: Classic Disney Instrumentals (light jazz versions of various Disney songs, arranged by Earl Rose). 3) *Back to the Future Trilogy* (Alan Silvestri, cond. Debney). 4) *Battlestar Galactica* (Stu Phillips conducting his own music). *Citizen Kane* has been held up over the past year because it is still not fully recorded.

Next up in the Fox Classics series is a 2CD set of *The Song of Bernadette* (Alfred Newman, 1943). Varèse's Herrmann release from the Fox archives now looks like it will be *Tender Is the Night* coupled with A

Hatful of Rain on one CD, with other Herrmann material possibly to follow.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

Virgin Due in June is a score CD to the 1998 *Psycho* remake, featuring Danny Elfman and Steve Bartek's adaptation of Bernard Herrmann's classic music.

Walt Disney Due May is *Tarzan* (Mark Mancina, songs). FSM

Upcoming Assignments

Who's working on what for whom

Breaking News

Basil Poledouris will score *For the Love of the Game*, the Sam Raimi film starring Kevin Costner as an aging major league baseball pitcher in a perfect game.

John Williams will score the massive July 4 weekend movie of 2000: *Bicentennial Man*, starring Robin Williams as an android who wants to become human (i.e. *Data: The Motion Picture*).

James Horner will produce an album of top acts performing the classic song, "Mean Man Mr. Grinch," which means he will almost certainly be scoring the upcoming live-action *The Grinch Who Stole Christmas* (starring Jim Carrey) as well. Horner has been working on a ballet in Ireland with the Riverdance ensemble.

John Ottman will score *The X-Men* for Bryan Singer, but it has yet to be determined if he will edit the picture as well, as he did for Singer's *The Usual Suspects* and *Apt Pupil*. Ottman is pursuing film scoring full-time, and editing a movie would take him out of that loop for up to a year.

A title song performer has yet to be chosen for the upcoming James Bond movie, *The World Is Not Enough*, but **David Arnold** does figure to play a role in the title song this time (unlike *Tomorrow Never Dies*), as a writer and/or producer.

The Wild Wild West will feature a soundtrack album headlined by Will Smith, but composer **Elmer Bernstein** has written at least one song to be performed on screen by Kevin Kline's character.

Hans Zimmer is the composer for Ridley Scott's *Gladiator*, and not Vangelis, as erroneously reported on the Internet.

John Morgan and **Bill Stromberg** have scored two sequels to the *Trinity* and the *Bomb* documentary: *Atomic Journeys* and *Nukes in Space* (60 min. each). They should be released on DVD this year.

Current Assignments

Mark Adler *The Apartment Complex, Sterling Chase*.

Eric Allaman *Breakfast with Einstein, True Heart*.

Ryeland Allison *Saturn*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Craig Armstrong *Best Laid Plans*.

David Arnold *The World Is Not Enough* (new James Bond movie).

Luis Bacalov *The Love Letters*.

Burt Bacharach *Isn't She Great?*

Angelo Badalamenti *A Story of a Bad Boy* (co-composed w/ Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

Tyler Bates *Denial*.

Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon).

Marco Beltrami *The Florentine, Deep Water* (d. Ole Bornedal).

David Benoit *Perfect Game* (Edward Asner).

Elmer Bernstein *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld), *Angel Face: The Story of Dorothy Dandridge* (d. Martha Coolidge, HBO), *Bringing Out the Dead* (d. Martin Scorsese), *Chinese Coffee* (d. Al Pacino, replacing Howard Shore).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details, Mixing Mia, Naked Man*.

Wendy Blackstone *Life Beyond Earth* (PBS documentary).

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

John Brion *Magnolia* (d. Paul Thomas Anderson).

Michael Brook *Getting to Know You*.

Bruce Broughton *Jeremiah* (cable biblical epic, theme by Morricone).

Carter Burwell *Mystery Alaska* (Disney), *General's Daughter* (John Travolta, d. Simon West), *Being John Malkovich* (d. Spike Jonze).

Wendy Carlos *Woundings*.

Teddy Castellucci *Big Daddy* (Adam Sandler).

Stanley Clarke *Marciano*.

Alf Clausen *Gabriella*.

George S. Clinton *Austin Powers 2: The Spy Who Shagged Me, Astronaut's Wife* (Johnny Depp, Charlize Theron).

Elia Cirral *Stigmata*.

Serge Colbert *Red Tide* (Casper Van Dien).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Stewart Copeland *Made Men* (indie), *Simpatico* (Jeff Bridges, Nick Nolte).

Billy Corgan *Stigmata* (demonic possession, w/ Elia Cirral).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan).

Mason Daring *50 Violins* (Wes Craven), *A Walk on the Moon*.

Don Davis Loran Alan Davis *The Last Prediction* (indie), *Retribution* (d. Richard Van Vleet).

John Debney *Dick, Elmo in Grouchland, Inspector Gadget, Lost and Found* (comedy).

Joe Delia *Time Served*.

Alexandre Desplat *Restons Groupes*.

Pino Donaggio *Up in the Villa* (Kristin Scott-Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier).

Anne Dudley *Pushing Tin* (d. Mike Newell).

John Du Prez *Labor Pains*.

The Dust Bros. *Fight Club* (d. David Fincher).

Danny Elfman *Instinct* (Anthony Hopkins), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

Evan Evans *Table for One* (Rebecca De Mornay), *Tripfall* (Eric Roberts, John Ritter).

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.

Christopher Farrell *Foreign Correspondence* (Wil Wheaton).

George Fenton *Anna and the King* (Jodie Foster, Fox).

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).

Robert Folk *Inconvenienced*.

David Michael Frank *To Serve and Protect*.

John Frizzell *The White River Kid* (Antonio Banderas).

Michael Gibbs *Gregory's Girl 2*.

Richard Gibbs *Book of Stars, Muppets from Space* (songs).

Elliot Goldenthal *Titus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *The 13th Warrior, The Mummy, The Hollow Man* (d. Paul Verhoeven), *The Haunting of Hill House* (d. Jan De Bont).

Joel Goldsmith *Shiloh 2*.

Mark Governor *Blindness* (d. Anna Chi).

The Hot Sheet New Assignments

John Altman *Vendetta* (HBO, d. Nicholas Meyer), *RKO 281* (HBO, John Malkovich, James Cromwell).

Craig Armstrong *The Bone Collector* (d. Philip Noyce).

Angelo Badalamenti *Holy Smoke*.

Steve Bartek *Another Goofy Movie* (Disney).

Michael Brook *Buddy Boy*.

Paul Buckmaster *Mean Street*.

Gary Chang *Locked in Silence* (Showtime).

Edmund Choi *The Castle* (Miramax).

Stanley Clarke *The Best Man* (replacing Terence Blanchard).

Michel Colombier *Dark Summer*.

Bill Conti *The Thomas Crown Affair* (Pierce Brosnan, remake).

Mason Daring *Limbo* (d. John Sayles).

John Debney *End of Days, Komodo* (Anaconda sequel or rip-off—you be the judge!).

Joe Delia *Ricky 6, Fever*.

Patrick Doyle *Love's Labour's Lost* (Kenneth

Branagh, musical comedy).

George Fenton *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

Joseph Julian Gonzalez *Price of Glory*.

Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).

Richard Hartley *Victory*.

James Horner *The Grinch Who Stole Christmas* (Jim Carrey).

James Newton Howard *The Sixth Sense, Dinosaurs* (Disney animated), *Runaway Brides*.

Quincy Jones III *Lighted Up*.

Trevor Jones *Cleopatra* (Hallmark TV miniseries).

Benoit Jutras *Journey of Man* (IMAX).

Laura Karpman *Annihilation of Fish*.

Greg Kendall *Next to You* (Melissa Joan Hart).

Wojciech Kilar *The Ninth Gate* (Johnny Depp, d. Roman Polanski).

Daniel Lanois *All the Pretty Horses*.

Evan Lurie *Joe Gould's Secret*.

Hummie Mann *After the Rain*.

Stuart McDonald *Diaries of Darkness*.

Mark Mothersbaugh *Camouflage*.

John Ottman *The X-Men* (d. Bryan Singer).

Basil Poledouris *Kimberly* (romantic comedy), *For the Love of the Game* (Kevin Costner baseball movie, d. Sam Raimi).

Graeme Revell *Gossip*.

Eric Serra *Joan of Arc* (d. Luc Besson).

Patrick Seymour *Simian Line* (William Hurt).

Jamshed Sharifi *Muppets from Space*.

Ed Shearmur *Blue Streak*.

Alan Silvestri *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer horror comedy), *Cast Away* (Tom Hanks, Helen Hunt)—both d. Robert Zemeckis.

Mark Snow *Crazy in Alabama* (d. Antonio Banderas).

Ernest Troost *A Lesson Before Dying* (Don Cheadle).

John Williams *Bicentennial Man* (d. Chris Columbus).

Debbie Wiseman *The Lighthouse*.

Paul Grabowsky *Noah's Ark* (Jon Voight, miniseries).

Stephen Graziano *Herman, U.S.A.*

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Rupert Gregson-Williams *Virtual Sexuality*.

Andrew Gross *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky indie film).

Larry Groupé *Sleeping with the Lion, Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay*.

Dave Grusin *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

Richard Hartley *All the Little Animals* (U.K. indie), *Peter's Meteor*, *Rogue Trader*, *Mad About Mambo*.

Richard Harvey *Captain Jack* (Bob Hoskins).

Chris Hajian *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.

Todd Hayen *The Crown, The Last Flight*.

John Hills *Abilene*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*.

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

Steven Hufsteter *Mascara* (Phaedra Ent.).

David Hughes & John Murphy *The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).

Søren Hyldgaard *The One and Only* (romantic comedy).

Mark Isham *Where the Money Is, Imposter* (Miramax, d. Gary Fleder).

Alaric Jans *The Winslow Boy* (David Mamet).

Maurice Jarre *A Taste of Sunshine* (Ralph Fiennes).

Adrian Johnston *The Debt Collector, The Darkest Light, The Last Yellow, Old New Borrowed Blue*.

Trevor Jones *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*.

Michael Kamen *Iron Giant* (Warner Bros.).

Laura Karpman *Dash and Lilly* (d. Kathy Bates, A&E).

Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

Rolfe Kent *Election, Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.

Brian Langsbard *First of May* (indie), *Frozen* (Trimark).

Russ Landau *One Hell of a Guy, Nowhere Lane*.

Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

Michael A. Levine *The End of the Road* (d.

Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).

Daniel Licht *Splendor* (d. Gregg Araki), *Execution of Justice* (Showtime).

Frank London *On the Run, Sancta Mortale, The First Seven Years*.

Mader *Too Tired to Die, Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).

Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Hummie Mann *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (indie).

Mark Mothersbaugh *Drop Dead Gorgeous* (New Line).

Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Physical Graffiti, The Runner*.

What are most of these things? Hell if we know. Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-937-9890, or e-mail Lukas@filmscoremonthly.com

Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye*.

Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

Cliff Martinez *Wicked* (d. Michael Steinberg), *The Limey* (d. Steven Soberbergh, Terence Stamp, Peter Fonda).

Richard Marvin *U-571* (Matthew McConaughey, d. Jonathan Mostow, Universal).

Dennis McCarthy *Letters from a Killer* (d. David Carson).

John McCarthy *Boy Meets Girl*.

Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions*.

Cynthia Millar *Brown's Requiem*.

Randy Miller *Ground Control*.

Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).

Charlie Mole *An Ideal Husband* (Minnie Driver).

Fred Mollin *The Fall*.

Andrea Morricone *Liberty Heights*.

Ennio Morricone *The Legend of the Pianist on the Ocean* (d. Giuseppe Tornatore), *The Phantom of the Opera* (d. Dario Argento).

Tom Morse *Michael Angel, The Big Brass Ring*.

Deborah Mollison *Simon Magus* (Samuel Goldwyn).

Mark Mothersbaugh *Drop Dead Gorgeous* (Kirsten Dunst, Denise Richards, New Line).

Jennie Muskett *B Monkey*.

Roger Neill *Big Man on Campus*.

Ira Newborn *Pittsburgh* (Universal).

David Newman *Broke Down Palace, Never Been Kissed* (Drew Barrymore), *Bofinger's Big Thing* (d. Frank Oz).

Randy Newman *Toy Story 2*.

Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).

John Ottman *Goodbye Lover, Lake Placid*.

Van Dyke Parks *My Dog Skip, Trade Off*.

Shawn Patterson *The Angry Man*.

Jean-Claude Petit *Messieurs les enfants, Sarabo, Sucre Amer*.

Nicholas Pike *Delivered*.

Robbie Pittelman *A Killing, The Dry Season* (indie).

Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).

Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).

Rachel Portman *Untitled 20th Century Fox Irish Project, Cider House Rules*.

John Powell *Endurance* (documentary), *Fresh Horses* (DreamWorks).

Zbigniew Preisner *Dreaming of Joseph Lees*.

Trevor Rabin *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).

Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).

Alan Reeves *To Walk with Lions*.

Graeme Revell *Three to Tango, Idle Hands, Pitch Black* (PolyGram), *Untitled Michael Mann Film* (Al Pacino).

David Reynolds *Warlock* (sequel), *George B, Love Happens*.

Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).

David Robbins *The Cradle Will Rock* (d. Tim Robbins).

J. Peter Robinson *Waterproof* (Lightmotive), *Detroit Rock City* (Kiss movie).

Gaili Schoen *Déjà Vu* (indie).

John Scott Shergar *The Long Road Home, Married 2 Malcolm* (U.K. comedy).

Marc Shaiman *The South Park Movie, Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).

Theodore Shapiro *Six Ways to Sunday* (Debbie Harry, Isaac Hayes), *The Prince of Central Park* (Kathleen Turner, Harvey

Keitel).

Shark *East of A* (d. Ami Goldstein, David Alan Grier), *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

James Shearman *The Misadventures of Margaret*.

Howard Shore *XistenZe* (d. David Cronenberg).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas *Hoover* (Ernest Borgnine).

Alan Silvestri *Stuart Little* (animated/live-action combination).

Marty Simon *Captured*.

Michael Skloff *Cherry Pink* (d. Jason Alexander).

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege*.

Darren Solomon *Lesser Prophets* (John Turturro).

Scott Spock *Free Enterprise* (William Shatner, d. Robert Meyer Burnett).

David A. Stewart *Cookie's Fortune* (d. Robert Altman).

Michael Tavera *Girl, Excellent Cadavers* (HBO), *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

Mark Thomas *The Big Tease*.

Joel Timothy *Waiting for the Giants*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.

Ernest Troost *One Man's Hero* (Tom Berenger), *The Island of Skog* (animated), *Miss Nelson Is Back* (animated).

Brian Tyler *Final Justice, A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *Simon Sez* (action).

Chris Tyng *Bumblebee Flies Away*.

Michael Wandmacher *Twin Dragons* (Dimension), *Operation Condor 2*.

Don Was *American Road* (IMAX).

Wendy & Lisa *Foolish*.

Michael Whalen *Romantic Moritz*.

Alan Williams *Angels in the Attic, Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs w/ lyrics by David Pomeranz).

David Williams *The Day October Died, Wishmaster 2*.

John Williams *Star Wars: Episode One—The Phantom Menace* (d. George Lucas).

Debbie Wiseman *Tom's Midnight Garden*.

Peter Wolf *Widows* (German, animated).

Gabriel Yared *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

Christopher Young *Killing Mrs. Tingle, In Too Deep* (Miramax).

Hans Zimmer *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated).

FSM

By Andy Dursin

Get Your Paws Off My Discs, You Damn Dirty Laserphile!

Both DVD and laserdisc have offered a bounty of treats for movie buffs in early 1999, not only in the expected new releases, but also in a handful of reissues and announcements of titles with soundtrack-specific content.

It used to be enough for a laserdisc to have a trailer contained as a bonus supplement; now, we feel gypped if a new title lacks deleted scenes, featurettes, commentaries (and sometimes isolated score tracks) and more, even on the most mundane of movies. Meanwhile, the lower DVD price has continued to hold, luring in new consumers. Can it get any better than this? With the amount of new releases promised for '99, it looks like it could.

NEW RELEASES

Planet of the Apes series

Fox/Image Entertainment THX laserdiscs, sold separately, \$34.98 each

First and foremost among the titles released in early '99 is a laserdisc bonanza: the long-awaited, remastered widescreen editions of *Planet of the Apes* and its four sequels, courtesy of Image Entertainment. After having been screened last summer during AMC's 30th anniversary tribute to the series—and released in a videotape box set—the new transfers represent the definitive video presentation for one of the most popular sci-fi/fantasy series ever made, if not the most ambitious in ideas and scope.

It's curious that, even after four sequels, a live-action television series (plus an animated one), and decades of discussion, the original *Apes* (1968) remains a classic that has lost none of its potency or entertainment value. Charlton Heston's gritty performance as Taylor, the astronaut crashed on a world run by primates, has been mocked for its scenery-chewing drama, but he's ideal and gives the movie the strong, stubborn protagonist the audience needs to identify with considering the far-fetched plot. Roddy McDowall and Kim Hunter's performances as a pair of sympathetic ape scientists, and Maurice Evans's Dr. Zaius, also remain firmly etched in memory, as does John Chambers's outstanding, award-



Director Franklin Schaffner and Charlton Heston on location at the Fox Malibu Ranch for *Planet of the Apes*.

winning make-up design.

Having grown up watching the films on video (and all the TV episodes that were repackaged and shown as movies like *Life*, *Liberty*, and *the Pursuit of Justice on the Planet of the Apes!*), I found the timeliness of the film, over 30 years after its initial release, to be surprising, particularly since some of the social satire in the sequels directly addresses the moods and politics of the Watergate era.

Not so in the original *Planet of the Apes*, where the commentary in the script by Michael Wilson and Rod Serling is insightful and thought-provoking. The reversal of man with beast, the whole notion of evolution being turned upside-down, and even how religion and science clash, are all addressed in their screenplay, and yet the dialogue is intelligent and rarely heavy-handed. Only in the young ape Lucius's problems with "the older generation" does the film become dated. And of course, it is technically blessed with Jerry Goldsmith's sensational score and magnificent production values. Even after multiple viewings, the raw intensity of "The Hunt"—with Franklin Schaffner's direction drawing in the viewer—is something to behold.

Goldsmith's score, and the original stereophonic soundtrack, have been transferred into Dolby Digital for Image's

laserdisc release, which includes a sterling new THX-certified transfer, more accurately letterboxed than the now-ancient CBS/Fox letterboxed disc that's almost a decade old. The power of the soundtrack isn't, obviously, on the level of today's elaborate stereo mixes, but it's still satisfying. The movie's amusing theatrical trailer—with Charlton Heston introducing the cast in and out of makeup—is included as an appetizer before the film starts.

After jettisoning a subplot that would have shown sexy, mute slave girl Nova (Linda Harrison) to be pregnant at the end of the original film (a sequence that was filmed but cut), producer Arthur P. Jacobs also threw away possible sequel ideas from both original *Apes* author Pierre Boulle and co-screenwriter Rod Serling when the time came to make a sequel. Jacobs and associate producer Mort Abrahams eventually settled on British writer Paul Dehn to script a follow-up, originally entitled "Planet of the Apes Revisited," before it was determined that one major plot element in Dehn's treatment—involving a half-human, half-ape hybrid—would be discarded for fear that the inter-species mating would earn the film a PG rating, unfriendly to its family audience (you had to work to get a PG back then, obviously). That, plus considerations involving the effectiveness of the make-up design, resulted in a script that constantly underwent changes, even as filming began.

Despite all the rewrites and revisions, it's

Despite all of the rewrites, revisions, and star tantrums, it's amazing to behold the finished film

still hard to believe that what ended up on-screen in *Beneath the Planet of the Apes* (1970) couldn't have been better than it is. Here, James Franciscus substitutes for Heston and the movie's first half is a dull chase picture with Franciscus's Brent, an astronaut sent to rescue Heston, and Harrison trying to find the missing hero and

remix (the film was theatrically released in mono)—is otherwise quite effective. The movie's trailer, incidentally, includes snippets of Taylor and Nova that were cut from the finished film.

Fortunately, writer Paul Dehn redeemed himself with *Escape from the Planet of the Apes* (1971), which brought Roddy McDowall and Kim Hunter's original apes into the then-present day as time travelers,

'60s riot and protest movement. The only film in the series to earn a PG rating (it's far more explicit than any of the others), *Conquest* is straightforward and a bit melodramatic at times, and yet there's a raw power and edge that's hard to ignore. Certainly it stands alone in relation to the other pictures in the series, if nothing else, because of its intense and angry tone.

Popular saxophonist Tom Scott was 23 when he scored *Conquest*, an assignment that came after Scott worked on various television soundtracks and cop shows, including *Ironside*, in the late '60s. While Scott's score is less thematic, and far more percussive, than the Goldsmith and Rosenman



The series' approach ranges from the timelessness of the original (left) to era-specific references (like Black Power) in *Conquest* (right).

avoid the gorilla army pursuing them. Once they do, they stumble upon a race of underground mutant humans who live in the destroyed remains of New York City and worship the last surviving atomic bomb.

Directed by Ted Post, *Beneath* has interesting art direction and an excellent use of matte paintings, but its script lacks the intelligence of the original and is far more routine. The political allusions to Vietnam, with the chimps staging a sitdown protest of the gorilla army's desire to conquer the Forbidden Zone, are obvious and the movie itself feels like it was the result of having too many cooks brewing the stew. It's also one of the most relentlessly dour genre films you're likely to find, particularly as the mutants take over the action in the final third and the characters you've cared about for the better part of two entire films are killed off. Leonard Rosenman's score has some intriguing passages but generally comes across as being less effective than Goldsmith's work, even though it treads over most of the same thematic ground. And what else can you say about an ending (suggested by Charlton Heston) with narrator Paul Frees describing the end of the world, fading to black while the credits next roll in stone silence? Talk about a desperate way out!

At least the disc's picture and soundtrack are both superlative. Like the original, *Beneath* was shot in Panavision and the transfer is richer and more consistent than the original CBS/Fox letterboxed laserdisc. Rosenman's score, meanwhile, is a bit too loud in relation to the dialogue, but the soundtrack—originating from a stereo

courtesy of Chuck Heston's crashed ship from the original movie. Mixing social commentary with humor in the structure of a political thriller, Don Taylor's film is a well-written and acted sequel, and the switch in roles—with McDowall and Hunter undergoing the same mental tests that they put Heston through in the original—is both clever and increasingly disturbing, particularly when the government tries to execute the pair's offspring for fear that it will create the ape civilization that the members from future Earth represent.

Jerry Goldsmith's score, which mainly underscores the comedic aspects of the film with a "mod" sound during the first half, and becomes harsh and dissonant as the tone changes in the second, works well and the THX transfer on Image's laserdisc is again an improvement on its CBS/Fox predecessor. Curiously, *Escape* is the only one of the four Apes sequels to retain its original monophonic soundtrack, most likely because there are few action sequences and a stereo remixing may not have been worth the trouble. (Whatever the case may be, Image worked with the materials that Fox gave them, which happened in this case to be mono.)

The downbeat conclusion of *Escape* sets the stage for the tough, action-minded *Conquest of the Planet of the Apes* (1972), which some Apes fans regard as the best of the sequels. J. Lee Thompson took over the directorial reigns to chronicle how the ape baby from the preceding film—now a maturing adult named Caesar (McDowall again)—leads a simian revolt against the humans who have enslaved them by recalling the

efforts, it works because it fits the needs of the film—ragged, disjointed and downright primal. The soundtrack is remixed for stereo and the laserdisc's transfer, from the original Todd-AO 35 elements, is again striking. Director Thompson initially wanted to drain most of the color out of the film, but settled on a militaristic design without primary colors, and the results give the film a distinctive, cold look.

Although widely viewed as the weakest entry in the series, the fifth and final Apes film, *Battle for the Planet of the Apes* (1973), isn't quite as terrible as some sources would have you believe. True, the screenplay by *Omega Man* writers Joyce and John Corrington (Paul Dehn's services were not retained on this picture, although he is credited with the story) isn't on a level with the best in the series, but at least the manner in which the tone and message of the picture hearken back to the original film is effective and at least modestly entertaining.

Abandoning its immediate predecessor's violent tendencies, *Battle* is both geared to bring the story full circle, and also—for the first time in the series—to end in a cautiously hopeful finale, with Caesar's efforts for peace echoing the concluding words spoken by the Lawgiver (John Huston, in a cameo), the deity of ape civilization. Roddy McDowall is back again, and while the long-promised "final confrontation" between the apes and mutant humans underwhelms because of budgetary restraints, the moving conclusion does work, since it's clearly meant to relate to our own society—we have the power to do good, get along, and fight injustice, but

whether we will or not is up to us. The future isn't written in stone, and it is here where the ambitions of the filmmakers results in a satisfying resolution to the series.

Certainly, Leonard Rosenman's score—superior to his work on *Beneath*—is a major asset, lending an emotional resonance to the climax and adding a rousing “March of the Apes” for McDowall and company, not unlike his theme from *The Lord of the Rings*. The letterboxed transfer of this Panavision film marks the first time this movie has been released on laserdisc domestically, and both its framing and the remixed stereo soundtrack are crisp and effective.

Trailers for each film are included on respective discs, which Image had pressed in Japan to ensure the best possible quality. While additional supplemental material would have been appreciated (economic considerations kiboshed the hopes of adding AMC's outstanding documentary, *Behind the Planet of the Apes*, onto one of the discs), this is still the best way to enjoy the five-picture series in its original widescreen proportions. Until that long-planned remake/sequel comes about (if ever), these lasers will remain state of the ape, err, art. And get your stinkin' paws off me, you damn dirty ape!

The Searchers

Image/Warner laserdisc, \$39.95

Remastered and packaged as a Special Edition laserdisc, this is a somewhat disappointing presentation for arguably John Wayne's finest film, and certainly one of the greatest westerns of all-time.

However, neither the picture transfer nor the sound are that much of an improvement on Warner's earlier letterboxed release, and the 33-minute documentary, produced by Nick Redman, is filled with priceless archival clips—but an unfortunate tendency to get sidetracked by erratic editing (closely resembling, of all things, the opening of David Fincher's *Se7en*!) and disjointed narration, which will prove more of a distraction than an asset for most viewers.

If you have the original laser release or recent DVD issue of that package, wait for the remastered DVD next year—or just hang on to what you already have.

News and Notes

Randy Newman's score from *Pleasantville* (New Line DVD, \$24.98) will be isolated in Dolby Digital sound, and will include Newman's comments whenever his score isn't running on-screen. Mark Isham recently did this on New Line's “Platinum Edition” DVD of *Blade*, giving listeners the rare opportunity to hear Isham talk about how his score was utilized by the filmmakers, and the ever-troublesome task of having to write around preselected songs. Also

scheduled for such treatment is *Rush Hour*, with isolated Lalo Schiffrin score, and commentary by Schiffrin and director Brett Ratner.

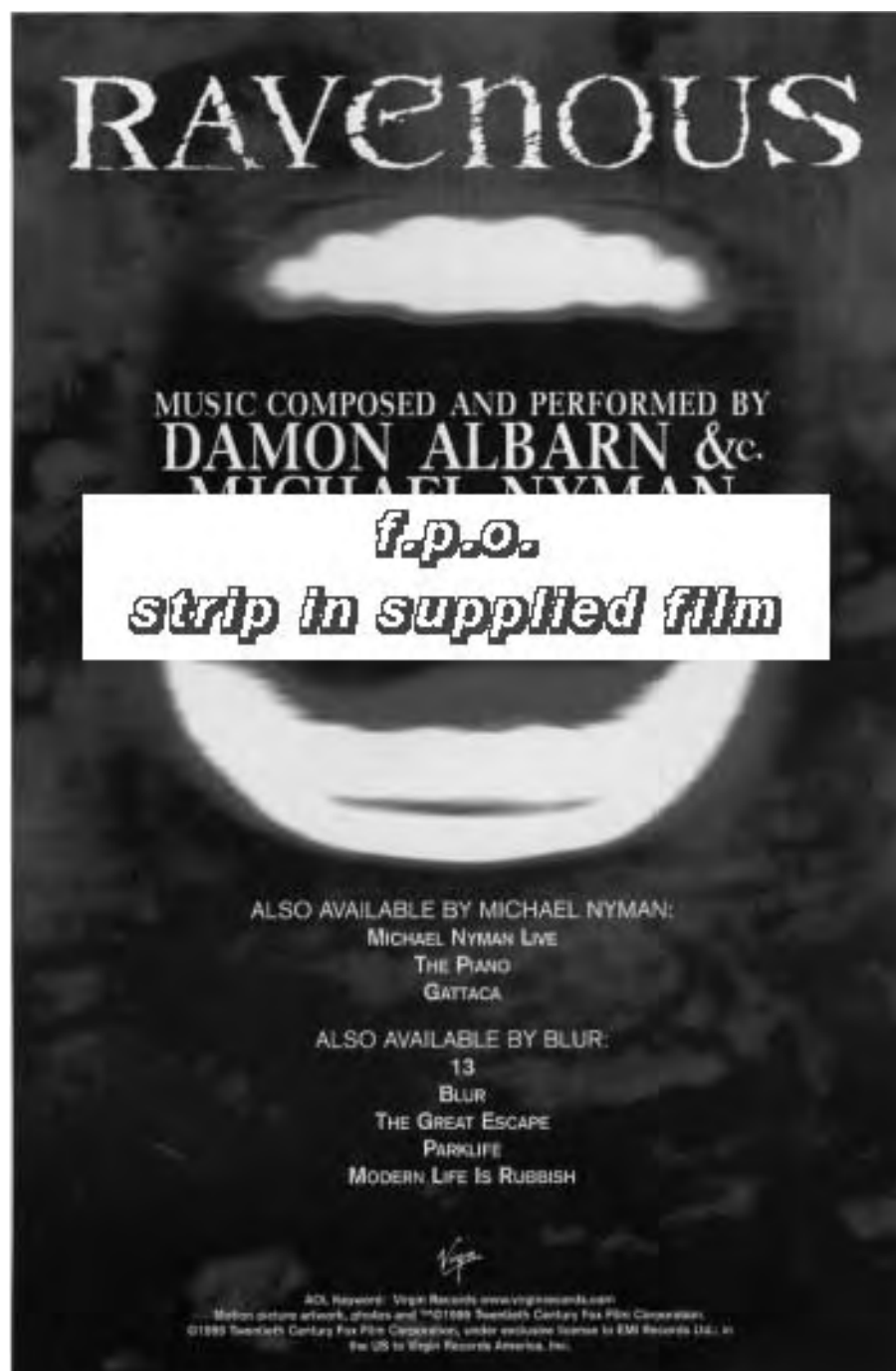
Image's *United Artists Horror Collection Vol. 2* (MGM/Image laserdisc, \$99.98) laser box-set will contain isolated, monophonic music and effects tracks for its four featured films: *The Neanderthal Man* (1953, Albert Glasser), *The Vampire* (1957, Gerald Fried), *Curse of the Faceless Man* (1958, Fried again), and *Doctor Blood's Coffin* (1961, Buxton Orr). The four-disc set will be released in late April.

Recent isolated stereo DVD scores

include the already-withdrawn limited pressing of *Tomorrow Never Dies* Special Edition (MGM, \$34.98), with a brief David Arnold interview that appears to have been culled from a British documentary, and *Quest for Camelot* (Warner, \$24.98), with music by Patrick Doyle.

Other new announcements of note, albeit without any isolated scores: *The Ten Commandments* (Paramount, \$29.98) will contain a remixed Dolby Digital soundtrack spotlighting Elmer Bernstein's classic score; and Universal's planned January DVD release for the Special Edition of *1941*

(continued on page 47)



Mostly New and Unreleased



A Vietnamese spectacle: Tony Bui's *Three Seasons*.

RICHARD HOROWITZ

Three Seasons

The independent feature *Three Seasons* follows four strangers in Saigon who are slowly being alienated by the encroachment of Western culture into the "New Vietnam." Filmed in Vietnamese using Vietnamese actors by director Tony Bui, the film is the first American movie shot in the country since the war. Like Ernest Troost on *One Man's Hero* (below), composer Richard Horowitz was brought onto the film by an editor.

"I had a friend named Gabrielle Cristaini who was the editor on *The Sheltering Sky* and *The Last Emperor*, and she was up for doing this and recommended me," Horowitz explains. Horowitz wrote original North African music for director Bernardo Bertolucci's *The Sheltering Sky*, collaborating with Ryuichi Sakamoto on some of the score. His career as a musician and composer goes back several decades and he has worked with artists such as Brian Eno, David Byrne, Suzanne Vega, and John Hassel, a trumpet player whose translations of North Indian vocals were part of the roots of minimalism in the '60s.

Horowitz almost wound up

becoming a director: "I directed a film in 1969 called *Fourth Person Singular* that was very influenced by Bergman with very dark characters and was very psychological, and I eventually decided to go back to music and didn't want to have anything to do with visuals. And any time anyone would ask me to do a film score I would say no, that you had to listen to my music with your ears and not with your eyes, because visuals are cheap."

Preferring to develop his own musical voice, Horowitz avoided doing any film scoring until he was 40 and took the job on *The Sheltering Sky*. For *Three Seasons* he has created a glittering, hypnotic score that only hints at the conventions of the genre, for the

most part creating a sonic world all its own. "The intention was to make everything I do sound completely unique, have a very strong identity and yet have all these strong neuron connections to what you might imagine this other world might be like." Taking the historical colonization of Vietnam by the French as a jumping-off point, Horowitz attempted to interpret Vietnamese music as it might be written by a French composer. "This combination of looking at the score through this impressionist sensibility of Satie or

Debussy, given the history of Vietnam I thought was appropriate. You focus on one thing and you have a certain inspiration with that and then that translates into something else, so even though I'm not an expert in Vietnamese music they felt that I would have the sensibility to use this instrumentation the same way I've worked on other things and pull it off."

Part of the job of scoring the film included figuring out what sounds not to use. "One thing that I was asked not to do was to use too many harps or flutes, because Tony felt that that had been done before and was too referential. And I had my own hesitations about being referential in terms of the Western orchestral palette too, like strings and piano. So we had to work through to define and express certain things without sounding like a cliché."

Horowitz also blended source elements into the score. "There was a song that they used that I liked a lot, the Do Ai song which I completely deconstructed; I used some melodic fragments from that at the end of the film. I wanted to use melodic elements from the song as thematic material for the central characters and then have all the themes weave together at the end underneath the final version sung by the chorus. Vietnamese music has the expressive quality of blues. There is an intrinsic feeling of compassion and a tangible logic to the phrasing of the ancient instruments."

Part of the glistening, metallic textures Horowitz creates are produced by traditional Vietnamese gongs and finger cymbals. "There's a temple and automatically you think of gongs in a temple, and this general, overall exquisitely static, languid pacing to the film, and somehow having these gongs really reinterpreted the meaning of tempo for me, and they instilled this sense of poem-time into every glance and every gesture in the film. I was able to evoke that with these gongs and create this very slow-paced rhythm that carried this thing along in an other-worldly way."

—Jeff Bond

Join us
as we
talk shop
with
composers
about
their
latest
projects.

TREVOR JONES

Titanic Town
Molly
Notting Hill

When asked what kind of film music he likes to compose, Trevor Jones's response is "Big music!" It's hard to think of anyone who wrote "bigger" music last year than the non-stop orchestral climaxes of *Dark City* and *Desperate Measures*. Then there was the mythical sound of *Lawn Dogs*, *The Mighty* and *Merlin*, scores which cast their spell with a notable combination of

PHOTO © 1999 OCTOBER FILMS

synthesizers, symphonies, guitars and harmonicas.

The start of 1999 finds Jones with a Golden Globe nomination for his *Mighty* theme song (co-written and given voice by Sting) and upcoming scores for *Titanic Town*, *Molly* and *Notting Hill*. *Titanic Town* has Jones approaching an IRA-themed subject once again, but on a more intimate scale. *Molly* re-teams the composer with director John Duigan (*Lawn Dogs*) in a *Charly*-like story about a simple woman-turned-super-genius. *Notting Hill* is a Julia Roberts-Hugh Grant comedy that gives Jones an eagerly awaited chance to work with the creative team of *Four Weddings and a Funeral*.

"*Molly* is guitar-oriented. I recorded it here, and I loved doing it," Jones comments with typical good humor. "It features acoustic guitars and an orchestra. *Notting Hill* uses a medium-sized orchestra, with strings, brass, pianos and guitars. Beyond that, I can't remember much about those scores! The only reason I survive in this industry is because I have no memory. I go from one horrendous experience to the next! All I know is that the scores I did seemed like good ideas at the time.

"I have an insatiable appetite to work," Jones continues. "The whole objective is to improve on the last score. I've tried to touch on every genre of film, and choose something that's completely opposite from the last score I've done. After *Notting Hill*, which is a romantic comedy, I'll do something very dramatic."

Though he works in England, Trevor Jones was born in South Africa. For a young boy caught in the racist society of the time, the cinema's fantasy world not only gave Jones an escape, it gave him something he wanted to be a part of. "My reason for wanting to become a musician in the first place was to score movies, so I left South Africa at 17 with a scholarship to the Royal Academy of Music in England."

Jones spent 12 years training at his profession. His first job was for the BBC as a music librarian. "It gave me a fantastic insight to all kinds of music. But I was listening to music from 9 to 6 for four years, and that's pretty intense! It got to me after a while. When I went to Cambridge for my post-graduate degree, my professor designed a course especially for me. I studied rock, folk, jazz and ethnic music for four years. Then I went to film school, where the impetus was to make sure the music was loud, and that the audience would hear it."

Jones's bombastic cues in *Dark City* have certainly ensured this. Alex Proyas's mind-blowing fantasy was also remarkable for its continuous use of music, a score that was as much a part of the environment as the architecture. But with Jones's unique touch, the

music always remained hypnotic. "I didn't want people to know what kind of instruments I was using on *Dark City*. They were confused if it was orchestral or synthesized. That's because I tried to fuse those sounds, and to get the most sonic range from them.

"When I score a film, I want my music to bring out the meaning of a scene. It has to have an identity, so people will relate to it. Television is more difficult, because the tendency is to score it constantly. *Merlin* had commercial breaks every 15 minutes, and I had to hold the audience's attention for that duration. They're being continuously taken out of the story, and I have to get them straight back into it. So the result is non-stop music. This has been happening a lot in films, which haven't been scored continuously like this since the heyday of Hollywood in the 1930s and '40s. The scores today do what TV does, which is to say, 'This is how you're feeling at this second.' I try to make the audience use their intellect."

Jones also takes pride in being named Chair of Music at Britain's National Film and Television School. Not only does he want to inspire budding composers, but he hopes to build a bridge between American and English attitudes towards film music. "When I'm scoring in Britain for the European market, there's a lot less music, and it's a lot harder. The cues are slower and shorter. I find that quite challenging, because I'm using music as a language of filmmaking, not as a tool to push people through a movie. But I also realize that I'm a composer for hire, and I've got to write what people want me to. The challenge is how to be an artist in a commercial environment. Film music is a fantastic, oddball job, because it allows you to be both."

Of primary interest to Jones's fans is his new record label, Contemporary Media Recordings. "I've remastered all of the stuff I did on analog tapes to the digital format. So all of the scores that I did in my misspent youth sound incredibly clean. Now I'll be going to the record companies to find out which of my scores I can put out." Some of Jones's first releases might be dialogue-free versions of *Angel Heart* and *Mississippi Burning*.

While the composer realizes the popularity of *Cliffhanger* and *Mohicans*, he seems genuinely unaware that a devoted fan base has been salivating for the release of such scores as *Excalibur* and *The Dark Crystal*. "I just sit in a little room on the other side of the world, and write music," he says. "I never actually believed that anyone wanted my old scores. To find out that they do is very flattering."

And what does the future hold? After having scored so many climaxes where mythical worlds are destroyed and reborn, there's one

where do
west coast
mastering
studios
refer their
clients?

1.p.o
strip in supplied film

full service
compact disc production

printing
graphic design
film output
drum scanning

634 west broadway
glendale, ca 91204
800.599.9534

SCREEN ARCHIVES ENTERTAINMENT

Large selection of
new domestic and
import releases,
older releases and
out-of-print CDs

Major credit cards accepted.
Write for free catalog!

PO Box 5636
Washington DC 20016-1236

ph: 202-364-4333

fax: 202-364-4343

e-mail: NipperSAE@aol.com

visit: www.screenarchives.com

subject that Trevor Jones is eager to tackle. "I'd like to score the Bible!" he laughs. "It's got some amazing dramatic elements, and I've always wanted to do a Moses theme."

—Daniel Schweiger

ERNEST TROOST

One Man's Hero

One Man's Hero is an historical epic about the Mexican-American War and a group of Irish-American fighters called The Saint Patrick's Brigade. The movie's director is Lance Hool. "Lance had been trying to get this movie made for 20 years," composer Ernest Troost notes. "At one time John Wayne was connected to it. It's pretty anti-American in a lot of ways and shows a sordid

cues later in the movie."

Most of Troost's battle scene cues are surprisingly lyrical, with choral underpinnings. "They wanted all the battle scenes to be more of an emotional beat as opposed to just playing the action. The music is adding an emotional dimension rather than pumping up the action." One exception is the cue "Pesadumbre," a tougher, harder-edged piece. "'Pesadumbre' is actually a guerrilla group attacking a Mexican town, so it made more sense to play that as action."

Troost found ways of presenting his material in less-than-obvious ways. "'Defeated March' is another variation of Paddy's theme. The only place you hear that on the CD is the execution, where you suddenly get a recorder with an Irish drummer, and then everybody joins in. That theme is put

through a variation on 'Defeated March' in a minor key. I think in a lot of the big cues like the execution and the whipping, I tend to come up with a lot of cues and then put them through a lot of variation—weave them in and out of themselves and intertwine them with other themes, so it's almost like Paddy's theme became kind of the spiritual perspective of the whole thing. That added a third dimension."

When asked how he got the job on *One Man's Hero*, Troost came up with an increasingly common answer: the film's editor got him onboard. While that

may seem a roundabout route to a film scoring assignment, Troost explains why it makes perfect sense: "I think an editor likes it when a composer can come in and make all those cuts go away. They're seeing all that because they work with it that way, so if you can make their work flow and help the movie in any way they like it."

—Jeff Bond

EDMUND CHOI

The Castle

When the independent Australian comedy *The Castle* was bought by Harvey Weinstein's Miramax for distribution this May, the call went out to find a composer to tackle the job of re-scoring the film. Initially, the soundtrack contained a few original pieces and a library of orchestral cues. Miramax, wanting to make the film their own, called upon young talent Edmund Choi for the task.

Choi is best known for his work done in collaboration with director M. Night Shyamalan, whom he met in college. He

scored the director's acclaimed first film, *Praying with Anger*, and when the script for *Wide Awake* was sold to Miramax, Ed was the first member of Shyamalan's team to come aboard. His subsequent score was beautiful—at turns sad, innocent and mischievous—and caught the attention of the well-known Gorfaine/Schwartz Agency, who signed him last summer.

Scoring sessions for *The Castle* took place at Manhattan Center Studios in New York City this past January. Choi's challenge was an interesting one: rescore the film utilizing his original themes but following the spotting cues—and often the instrumentation—of the existing soundtrack. "We didn't deviate all that much from the style of the original score," Choi explains, "I just made the music my own. If it had a solo guitar we'd stick to that; if it had a huge, soaring theme in one area we'd stick to that but use my theme instead. We followed the cues about 90% of the time. Obviously, I could tailor it more to the scene, whereas before they had slapped in a library cue and hoped it would sync up."

Choi's "tailoring" consisted of using an 84-piece ensemble—the majority of the New York FILMharmonic Orchestra—resulting in a rich, sonorous sound that brings to mind the Ralph Vaughan Williams arrangements of Irish and English folk songs. This was complemented by some fine woodwind and brass passages and acoustic guitar overdubs. "It's amazing to have an orchestra this size, but Harvey Weinstein is a man who will put the money on the screen," Choi explains, though he is quick to add that the recording probably would not have taken place had it not been for the low-budget union scale. The recording hall, an ornate ballroom converted for scoring use, provided rich acoustics and prompted Choi to remark that the mixing wouldn't require the often-needed addition of heavy reverb.

"Jane Kennedy [the producer of both scores] was incredibly trusting of me," Choi says. "Any time you work with someone who trusts you it makes your job so much easier. You never feel like you are under the gun or under the microscope. Every day I wrote the score was a relaxing one." Choi, at age 28, not only wrote but nearly fully orchestrated and conducted the sessions himself. Often the sessions were as much an aerobics class as soundtrack recording: Choi would conduct each track, then dash upstairs to hear playback in the booth, amid checking in with the producers for overall approval. He doesn't forget the players, either: "It's a tradition of mine to buy the players lunch the first day of scoring." It looks like Choi's talent will undoubtedly keep Hero Boy in business.

—Mark Leneker FSM



Composer/conductor Edmund Choi (in white) flanked by his engineering staff: Steven Webber, Lawrence Manchester and Roy Fischer Clark; The Manhattan Center Studio scoring stage and orchestra.

part of American history, so the studios have not felt that it was very commercial." With John Wayne permanently unavailable, the film's lead character, John Riley, is portrayed by Tom Berenger.

Troost was able to latch onto a currently popular film music conceit that's actually appropriate in this case. "They were looking for an Irish direction," he admits, "which is interesting with all the Irish music in movies, but this is a movie where Irish makes sense for the subject matter. The whole opening of the movie is kind of a montage of the Irish leaving Ireland during the Potato Famine, so I wrote kind of an adagio for strings with Uilleann pipes. And that adagio, or a variation of it, is presented at the end when the survivors are executed. Also, one of the central characters is named Paddy; he kind of represents the innocent in this movie, and he plays a recorder periodically throughout the movie. That theme is very simple and kind of child-like, and that's interwoven throughout the big orchestral

FSM READER'S POLL

what's on your mind?

THE BEST AND WORST OF 1998

Compiled
and
Commented On
by
Jeff Bond

OKAY, READERS—TIME TO SLIP INTO YOUR TUXES, EVENING GOWNS AND BORROWED JEWELRY AND STRUT DOWN THE AISLE FOR FSM'S ANNUAL READER'S AWARDS AND NO-PRIZES. AFTER YEARS OF SUFFERING, ANDY DURSIN FINALLY BROKE DOWN AND BEGGED

US NEVER, EVER TO MAKE HIM DO THE READER'S POLL AGAIN, SO THAT WEIGHTY BURDEN HAS BEEN PASSED ON TO ME, ALONG WITH RUNNING TO THE DELI EVERY DAY FOR LUKAS'S SANDWICHES.

AFTER *TITANIC* RAISED THE WORLD'S CONSCIOUSNESS OF FILM MUSIC AT THE BEGINNING OF THE YEAR, THINGS LARGELY

returned to normal and movie scores dipped back below the radar for everyone but readers of FSM. James Horner's highly anticipated follow-ups to his double-Oscar winner (*Deep Impact*, *The Mask of Zorro* and *Mighty Joe Young*) used the composer's notoriety for promotion (every available Horner CD seemed to have a "From the Oscar-winning composer of *Titanic*" sticker affixed to it), but while the new albums sold respectably, none generated the kind of break-out success *Titanic* achieved.

Just as there was no runaway favorite in this year's Best Picture Oscar race, readers' choices for score of the year were divided among a diverse pack of front-runners, with most people predicting a win for John Williams's *Saving Private Ryan* even though many didn't think much of the score. So without further ado, here's what you thought about 1998:

Best New Score

THE TOP TEN

- | | |
|--|-----|
| 1. <i>Mulan</i> Jerry Goldsmith | 19% |
| 2. <i>Saving Private Ryan</i> John Williams | 18% |
| 3. <i>The Mask of Zorro</i> James Horner | 16% |
| 4. <i>Pleasantville</i> Randy Newman | 12% |
| 5. <i>The Horse Whisperer</i> Thomas Newman | 8% |
| 6. <i>Small Soldiers</i> Jerry Goldsmith | 6% |
| 7. <i>The Truman Show</i> Burkhard Dallwitz/Philip Glass | 5% |
| 8. <i>The Prince of Egypt</i> Hans Zimmer | 4% |
| 9. <i>Dangerous Beauty</i> George Fenton | 4% |

10. *The Thin Red Line* Hans Zimmer 4%
Honorable Mentions: *Rush Hour* (Lalo Schiffrin), *Les Misérables* (Basil Poledouris), *Gods and Monsters* (Carter Burwell), *Stepmom* (John Williams).

Jerry Goldsmith's *Mulan* and John Williams's *Saving Private Ryan* were neck and neck in this category, with Horner's *Mask of Zorro* and Randy Newman's *Pleasantville* not far behind. Placing surprisingly high was Goldsmith's *Small Soldiers* score, a brief Varèse album for a movie that just about completely tanked last summer. Hans Zimmer's double-threat of *The Prince of Egypt* and *The Thin Red Line* were fresh in readers' memories, but so was the much lower-profile *Dangerous Beauty* from

George Fenton. While *Life Is Beautiful* had a good showing in the "will it get an Oscar?" category, it barely registered here, but several other scores chosen by readers as the year's worst (*Patch Adams*, *Armageddon*, *Godzilla* and *Deep Rising*) at least registered a couple of votes each.

Best Composer

- | | |
|--------------------|-----|
| 1. Jerry Goldsmith | 35% |
| 2. John Williams | 19% |
| 3. James Horner | 17% |
| 4. Randy Newman | 16% |
| 5. Hans Zimmer | 12% |

The holy triumvirate of Jerry Goldsmith, John Williams and James Horner reigned supreme again this year, although Goldsmith's heavier output put him in the top spot by an unusually wide margin. Williams still generates tremendous loyalty, but didn't help himself with a low output (two scores) and a spectacularly successful film (*Saving Private Ryan*) that did not strongly feature his music. After the controversial *Titanic* smash, James Horner impressed



The Number One Composer with his Number One Score.

readers with *The Mask of Zorro* (and to a lesser extent *Mighty Joe Young*), while Randy Newman's work on *A Bug's Life* and *Pleasantville* brought his typically superb work back into focus with fans. Hans Zimmer generated interest with *The Prince of Egypt* and *The Thin Red Line*, Danny Elfman's work on *A Simple Plan* and *Psycho* brought him notice, and George Fenton got a lot of mileage out of *Dangerous Beauty*. Even Trevor Rabin rated a vote here... and Bernard Herrmann got four. You go, Benny!

Best Record Label

- | | |
|---------------------|-----|
| 1. Varese Sarabande | 44% |
| 2. Rykodisc | 27% |
| 3. FSM/Retrograde | 14% |
| 4. Sony Classical | 8% |
| 5. Marco Polo | 7% |

Varese Sarabande won this category by a wide margin on the strength of an ambitious series of re-recordings, but Rykodisc's wide-ranging series of reissues won them reader hosannas ("becoming invaluable," noted one), and guess what? Our own Silver Age Classics CD series placed a respectable third, followed by Sony Classical for their Williams and Horner albums and Marco Polo for finally getting out some of John Morgan's and Bill Stromberg's great re-recordings.

Best New Album of Older Score

- | | |
|--|-----|
| 1. <i>Close Encounters of the Third Kind</i> | 33% |
| 2. <i>The Living Daylights</i> | 20% |
| 3. <i>The Magnificent Seven</i> | 18% |
| 4. <i>The Greatest Story Ever Told</i> | 14% |
| 5. <i>Taxi Driver</i> | 13% |

I don't think readers could have asked for a more beautiful album than the expanded *Close Encounters of the Third Kind*, rescuing John Williams's magnificent 1977 epic from its earlier slice-and-dice Arista LP (although you have to keep Varese's reissue of the Arista album if you want the original edited-together end title music). The expanded 007 score *The Living Daylights* (John Barry) and the first-ever release of Elmer Bernstein's original soundtrack recording of *The Magnificent Seven* from Rykodisc followed, with Ryko's long-coveted 3CD set of Alfred Newman's *The Greatest Story Ever Told* almost tying with Herrmann's *Taxi Driver* (Arista's second triumph of the year) for fourth place. Just outside of the top five were FSM's releases of *The Poseidon Adventure* and *Fantastic Voyage*.

Best New Recording

- | | |
|----------------------------------|-----|
| 1. <i>Superman: The Movie</i> | 26% |
| 2. <i>The Trouble with Harry</i> | 26% |
| 3. <i>Body Heat</i> | 17% |

- | | |
|------------------------------------|-----|
| 4. <i>The 7th Voyage of Sinbad</i> | 16% |
| 5. <i>Somewhere in Time</i> | 8% |
| 6. <i>Midway</i> | 6% |
| 7. <i>Viva Zapata!</i> | 6% |

At least three persons put our *Fantastic Voyage* album in the "Best New Recording" category, which we like to think is

a comment on its superb sound quality. Varese Sarabande swept this category with their popular 2CD set of Williams's *Superman: The Movie* and Herrmann's *The Trouble with Harry* tying for first place with readers, followed by Barry's

Body Heat, Herrmann's *The 7th Voyage of Sinbad*, Barry's *Somewhere in Time*, Williams's *Midway* and Alex North's *Viva Zapata!* A bit farther down the list: Danny Elfman's mostly unreleased re-recording of *Psycho*, the only recording on

What Were We Thinking?

A Look at Reader's Choices of the Decade, and Whether or Not We're Still Listening to Them...

by Jeff Bond

As you absorb and castigate this year's round-up of reader picks and pans, let's take a look at prognostications of years past. That's right, tough guy—FSM's writers and editors aren't the only ones who get to live with their mistakes (as well as uncanny foresight) for years after the fact. Here are the Reader's Choices of the past four years, along with our insightful Monday morning quarterbacking. Note how our completely arbitrary tabulation system gets overhauled on a yearly basis....

1997 (Vol. 3, No. 3)

- | | |
|--|-----|
| <i>Titanic</i> James Horner | 19% |
| <i>L.A. Confidential</i> Jerry Goldsmith | 15% |
| <i>The Edge</i> Jerry Goldsmith | 14% |
| 4. <i>Air Force One</i> Jerry Goldsmith | 10% |
| 5. <i>Seven Years in Tibet</i> John Williams | 9% |
| 6. <i>Amistad</i> John Williams | 8% |
| 7. <i>Starship Troopers</i> Basil Poledouris | 8% |
| 8. <i>Tomorrow Never Dies</i> David Arnold | 7% |
| 9. <i>Rosewood</i> John Williams | 7% |
| 10. <i>Crash</i> Howard Shore | 5% |

Talk about a round-up of the usual suspects: the only unexpected entry here is Howard Shore's gleaming *Crash*. It's interesting that Goldsmith's *L.A. Confidential* placed nearly as high as *Titanic*, while Goldsmith's quite similar *City Hall* (1996) barely caused a ripple among fans—being connected to an Oscar-nominated movie can't hurt. And Goldsmith's score to the box-office dud *The Edge* itself slightly edged out the composer's massive *Air Force One* action score, one of the biggest box-office hits of the year. *Starship Troopers* also showed up on readers' lists of the year's worst: a good number of fans took exception to FSM's unmitigated promotion of the score before it

hit theaters. I fear it will fall to later generations (and later, more fascist governments) to proclaim the true brilliance of Paul Verhoeven's \$100 million satire.

Oscar Fallout

Horner's Oscar win for *Titanic*, one of the biggest-selling orchestral soundtracks ever, was hardly a surprise—but Anne Dudley's win for *The Full Monty* was.

1996 (Vol. 2, No. 2)

This was the year before we figured out how to do percentages, but the year after we decided not to show "point" tallies anymore (revealing our teeny-tiny samplings). So, sorry:

- | |
|---|
| <i>Mission: Impossible</i> Danny Elfman |
| <i>The Ghost and the Darkness</i> Jerry Goldsmith |
| <i>Star Trek: First Contact</i> Jerry Goldsmith |
| <i>Michael Collins</i> Elliot Goldenthal |
| <i>Sleepers</i> John Williams |
| <i>The English Patient</i> Gabriel Yared |
| <i>The Hunchback of Notre Dame</i> Alan Menken |
| <i>Fargo</i> Carter Burwell |
| <i>Hamlet</i> Patrick Doyle |
| <i>Mulholland Falls</i> Dave Grusin |
| <i>The Spitfire Grill</i> James Horner |
| <i>Twister</i> Mark Mancina |
| <i>The Phantom</i> David Newman |
| <i>The Portrait of a Lady</i> Wojciech Kilar |

Does anyone remember what *Sleepers* sounds like? While it seems to take either a blockbuster action/sci-fi movie (i.e., even a mediocre *Star Trek* movie like *First Contact*) or an Oscar-nominated prestige film to get Jerry Goldsmith noticed by the public, Williams can score a Tidy Bowl commercial and get an Oscar nomination. Similarly, is anyone still listening to the Oscar-winning *The English Patient*? Give me Wojciech

Kilar's haunting *Portrait of a Lady* or Elliot Goldenthal's impressive *Michael Collins* any time. Winner of the posterity sweepstakes? It's Carter Burwell's *Fargo*, which brilliantly accompanied a film that's on its way to becoming a *Wizard of Oz*-like cult touchstone.

Oscar Fallout

The English Patient takes home the Oscar, and another score that slipped below the radar of fans, Rachel Portman's *Emma*, becomes the first score to win a woman a Best Original Score Oscar.

1995 (Winter 1996, #65/66/67)

- | | |
|--|--------|
| <i>First Knight</i> Jerry Goldsmith | 45 pts |
| <i>Batman Forever</i> Elliot Goldenthal | 33 pts |
| <i>A Little Princess</i> Patrick Doyle | 26 pts |
| <i>Nixon</i> John Williams | 24 pts |
| <i>Murder in the First</i> Christopher Young | 18 pts |
| <i>Braveheart</i> James Horner | 16 pts |
| <i>Don Juan DelMarco</i> | |
| Michael Kamen | 15 pts |
| <i>Apollo 13</i> James Horner | 13 pts |
| <i>Powder</i> Jerry Goldsmith | 13 pts |
| <i>Judge Dredd</i> Alan Silvestri | 11 pts |
| <i>How to Make an American Quilt</i> | |
| Thomas Newman | 10 pts |
| <i>The Scarlet Letter</i> John Barry | 9 pts |
| <i>Waterworld</i> James Newton Howard | 9 pts |

Just in case you think it takes a good movie to generate a beloved film score, check out the first-rate bombs included here: *Judge Dredd*, *The Scarlet Letter* and *Waterworld*. Goldenthal's *Batman Forever* was a stunning breath of fresh air in '95, but the stench of *Batman and Robin* may have fans looking back at Danny Elfman's caped crusader scores with a bit more fondness. Interestingly, the most influential score here is buried in the middle of the pack: Horner's *Braveheart*, which presaged the Gaelic influences of *Titanic* and is far more popular with the general public than any of the other works listed here, although Michael Kamen's "Have You Ever Really Loved a Woman?" tune from *Don Juan*

this list that was actually used in a movie.

Best New Compilation

- 20th Century Fox: Music from the Golden Age 36%
- Dirty Harry Anthology 17%
- The Essential Jerry Goldsmith 16%

- The Power and the Glory 11%
- The Best of the West 10%
- Others 10%

Some readers seemed confused about the definition of the word "compilation," apparently reasoning that it meant the same thing as "composition"—hence,

Saving Private Ryan wound up getting more than a few votes as the best "compilation" of the year. Otherwise, Nick Redman's Fox sampling on Varèse Sarabande, *Music from the Golden Age*, beat out other competitors by a wide margin, with Lalo

Schiffrin's *Dirty Harry Anthology* (on his Aleph label), Silva Screen's *The Omen: The Essential Jerry Goldsmith*, Pony Boy's *The Power and the Glory: Music from NFL Films* and Rykodisc's *Best of the West* collection following.

DeMarco rates a mention in that department. Goldsmith's big, romantic *First Knight* (his first completely acoustic film score in years) managed to transcend the tanking of the film itself with fans.

Oscar Fallout

The year of *Il Postino*! Oscar nominations for *Apollo 13* and *Braveheart* foreshadow Horner's victory of 1997. After *The Lion King* won yet another Best Score Oscar for a Disney animated musical, the scoring category was finally split into Dramatic and Musical/Comedy categories, building fan anticipation about whether James Horner would win his

first Oscar (he and Williams each received double nominations). Film music nerds were crushed when Luis Bacalov, a *foreigner*, took home the statue for Best Dramatic Score; *Pocahontas* (Alan Menken and Stephen Schwartz) predictably won for Best Comedy or Musical Score.

1994

This was the year where John Williams didn't do any film scores, and it looks like we forgot to do the readers' poll too. Maybe *Bad Girls* would have won—or *The Shadow*. (Angie?)

1993 (Winter 1994, #41/42/43)

<i>Jurassic Park</i> John Williams	49 pts
<i>Schindler's List</i> John Williams	49 pts
<i>Rudy</i> Jerry Goldsmith	41 pts
<i>The Age of Innocence</i> Elmer Bernstein	16 pts
<i>The Man Without a Face</i> James Horner	15 pts
<i>Tombstone</i> Bruce Broughton	13 pts
<i>Sommersby</i> Danny Elfman	12 pts
<i>Gettysburg</i> Randy Edelman	11 pts
<i>The Piano</i> Michael Nyman	10 pts
<i>Batman: Mask of the Phantasm</i>	

Shirley Walker	9 pts
<i>Needful Things</i> Patrick Doyle	9 pts
<i>The Three Musketeers</i> Michael Kamen	7 pts

An embarrassment of riches. Like his collaborator Steven Spielberg, John Williams effortlessly straddled the disciplines of popular and "important" filmmaking in what has to stand as the best year their teaming ever had. *Jurassic Park* may not represent the artistic pinnacle of Spielberg's commercial filmmaking or Williams's subtlety, but it was a staggering special effects milestone brilliantly mounted by

the director, and Williams's score is his last great adventure movie album (at least until *The Phantom Menace* opens). *Schindler's List* meanwhile turned the worldwide box-office records of *Jurassic Park* into an afterthought.

Lost in the shuffle was an equally influential score, Goldsmith's *Rudy*, which has since become one of the great movie trailer music staples; Elmer Bernstein's elegant collaboration with Martin Scorsese, *The Age of Innocence*; Bruce Broughton's stupendous anti-*Silverado* western score, *Tombstone*; and Danny Elfman finally breaking out of his comic book and comedy mold with an adept dramatic score for *Sommersby*. Michael Nyman and Randy Edelman scored tremendous popular successes with *The Piano* and *Gettysburg*, albums that still sell pretty well today (*Gettysburg* was recently expanded and repackaged). Shirley Walker's *Batman: Mask of the Phantasm* remains a more enjoyable listening experience to these withered ears than any of the other *Batman* film

scores except for Danny Elfman's bristling original, and in fact the only joker in the deck here seems to be Michael Kamen's *The Three Musketeers*, which doesn't stand up well against the composer's other period epics like *The Adventures of Baron Munchausen* and *Robin Hood: Prince of Thieves*.

Oscar Fallout

Hey—where were the Disney animated scores? Nominated were two period movies of the type traditionally beloved of the Academy (Bernstein's *The Age of Innocence* and Richard Robbins's *The Remains of the Day*), and two law-and-order thrillers (James Newton Howard's *The Fugitive* and Dave Grusin's unusual piano-only score for *The Firm*), but John Williams's win for the stunning *Schindler's List* was a foregone conclusion. Perhaps better remembered is the big dance number Debbie Allen choreographed highlighting the score nominees....

1992 (Feb./March 1993, #30/31)

<i>Far and Away</i> John Williams	37 pts
<i>Basic Instinct</i> Jerry Goldsmith	30 pts
<i>Bram Stoker's Dracula</i> Wojciech Kilar	17 pts
<i>Batman Returns</i> Danny Elfman	14 pts
<i>Alien³</i> Elliot Goldenthal	11 pts
<i>The Last of the Mohicans</i> Trevor Jones/Randy Edelman	10 pts
<i>1492</i> Vangelis	10 pts
<i>Aladdin</i> Alan Menken/Howard Ashman	9 pts
<i>Cool World</i> Mark Isham	8 pts
<i>Honey, I Blew Up the Kid</i> Bruce Broughton	8 pts

John Williams's *Far and Away* received 37 points... 20 from Andy Dursin and 17 from Paul MacLean. Just kidding. I must be the only one alive who finds *Far and Away* one of

the most obvious and forgettable John Williams efforts ever—but I have to wonder how often this CD appears in the normal listening rotation of Williams fans seven years later. Similarly, does anyone out there remember the score to *Cool World*? Elliot Goldenthal's *Alien³* was the real find here, while both Goldsmith's *Basic Instinct* and Wojciech Kilar's Holst-like score for *Bram Stoker's Dracula* remain huge influences on trailer music and contemporary film scores.

Oscar Fallout

The handwriting was on the wall by 1992: any Disney animated score written by Alan Menken was going to win the Oscar. Menken's domination of this category led to the splitting of the Best Score nominations into Dramatic and Musical/Comedy segments a few years later. Of

course, now it's being recombined into one for 1999. While *Far and Away*, *Last of the Mohicans*, *Chaplin* and *Dracula* were mentioned as possibilities, only Barry's *Chaplin* rated a nomination. Goldsmith's popular *Basic Instinct*, not touted by fans as Oscar material, did receive a nomination.

It's interesting to note that in these pre-*Titanic* days, James Horner's negatives far outweighed his positives with fans, and the composer's three high-profile efforts of the year (*Patriot Games*, *Thunderheart* and *Unlawful Entry*) were the front-runners for Worst Score of the Year according to readers. FSM

See pp. 41-42 for ordering information if you're interested in any of the backissues referenced here.



Oscar Guesses

DRAMA

1. *Saving Private Ryan* John Williams 83%
2. *Life Is Beautiful* Nicola Piovani 13%
3. *The Horse Whisperer* Thomas Newman 4%

COMEDY

1. *Mulan* Jerry Goldsmith 33%
2. *The Prince of Egypt* Hans Zimmer 33%
3. *Shakespeare in Love* Stephen Warbeck 15%
4. *A Bug's Life* Randy Newman 7%
5. *The Truman Show* Burkhard Dallwitz/Philip Glass 7%
6. *Pleasantville* Randy Newman 5%

No surprises here: few people voted for anything other than Williams's *Saving Private Ryan* in the Dramatic Score category, despite numerous readers stating that they didn't think it was the best score of the year. Only *Life Is Beautiful* rated more than a couple of votes out of the other contenders. In the Comedy/Musical category Jerry Goldsmith's *Mulan* tied for first place with Hans Zimmer's *The Prince of Egypt*, with Stephen Warbeck's *Shakespeare in Love* placing third... which may

5. *Quest for Camelot* Patrick Doyle 8%

The most heavily-hyped movie of the year failed to prompt a score release, making David Arnold's *Godzilla* the favorite unavailable score for readers. Although it took less than half of the monster film's votes, Danny Elfman's take on Herrmann's *Psycho* score was the second-most-desired release, followed by Carter Burwell's *The Spanish Prisoner*, Bill Ross's *T-Rex* and Patrick Doyle's *Quest for Camelot*.

HALL OF SHAME

Worst New Score

1. *Armageddon* Trevor Rabin 20%
2. *Saving Private Ryan* John Williams 17%
3. *Deep Impact* James Horner 15%
4. *Godzilla* David Arnold 12%
5. *The Man in the Iron Mask* Nick Glennie-Smith 10%
6. *U.S. Marshals* Jerry Goldsmith 6%
7. *Halloween H20* John Ottman/Marco Beltrami 5%
8. *Patch Adams* Marc Shaiman 5%
9. *Simon Birch* Marc Shaiman 5%
10. *Sphere* Elliot Goldenthal 5%

While anything involving an asteroid seemed to be what readers wanted to hear less of this year, *Saving Private Ryan* also placed surprisingly high, indicating reader ambivalence about the way John Williams's score was spotted and how it functioned in Steven Spielberg's WWII epic. David

action music was over his *U.S. Marshals* score... am I crazy, or are the action licks in *Insurrection* and *U.S. Marshals* almost exactly the same?), Marc Shaiman's sentiment-heavy double-threat of *Patch Adams* and *Simon Birch*, and Nick Glennie-Smith's introduction of the rock vamp to 18th century France in *The Man in the Iron Mask*.

Worst Composer

1. Trevor Rabin 24%
2. "Team Zimmer/Media Ventures" 14%
3. Marc Shaiman 10%
4. "Horner" 10%
5. John Williams/John Carpenter/Mark Isham/Nick Glennie-Smith/Graeme Revell 7% each

23 composers were singled out for abuse here, but before they decide to flee for the hills, any film composers reading this should note that most names were suggested by but a single person. So you're not dealing with hordes of enemies here—just a few crazed loners. Trevor Rabin's noisy *Armageddon* made him the high-profile target, but just about every major name came in for abuse: note position #5, which is occupied by (among others) the world's favorite film composer, John Williams, who was singled out by at least one person for a disappointing '98 output. In fact, with votes for Jerry Goldsmith, Danny Elfman (probably for daring to re-record *Psycho*), Carter Burwell, Howard Shore and Randy Newman, anyone in this category is in pretty good company. At least reader David Moraza had the decency to say "Sorry!" after voting for Marc Shaiman. One additional note: people who don't like James Horner always seem to refer to him as just "Horner."

Worst Record Label

1. Sony 42%
2. TWT 21%
3. Rhino 20%
4. DreamWorks 14%
5. Everybody Else 3%

Sony took this category purely on the strength of its three-year delay of *Star Trek: The Motion Picture*... does this mean they'll win Best Record Label next year for finally releasing it? TVT got

a few votes, although whether for their pop-single-heavy releases of scores like *Lost in Space* and *Dark City* or for their *Sci-Fi's Greatest Hits* compilation is unclear. Readers were more concrete about some other choices: Arista got a vote for the packaging of *Close Encounters*, Tom Linehan of West Roxbury, MA slammed GNP/Crescendo ("Hire a proofreader, guys!") and Sonic Images ("No more *Babylon 5* CDs!"), and PolyGram was severely scolded by one reader for not releasing *Monsignor*... in related news, the nation of Japan was maligned for failing to win World War II. Then there was Rykodisc, nominated by an irate Kyle J. Adamczak of Gainesville, NY "for the incompetent mixing of vocals on *A Funny Thing Happened on the Way to the Forum* and for not separating the absolutely dreadful dialogue into its own tracks on the all-talk, little-music release *Equus*."

SELF-REFLECTION AWARDS

Best FSM Articles

1. John Williams Buyer's Guide Vol. 3, No. 1, 2, 4 38%
2. Korngold Biographer Interview Vol. 3, No. 9 25%
3. Philip Glass/Minimalism Vol. 3, No. 2 11%
4. Watch the Record Stores (CE3K) Vol. 3, No. 4 9%
5. Bruce Broughton/Lost in Space Vol. 3, No. 4 9%
6. *Titanic* Essays Vol. 3, No. 3 9%

Hmm... people seem to like this John Williams guy. Just as Williams's *Saving Private Ryan* was a shoo-in for the Best Dramatic Score Oscar, our voluminous John Williams Buyer's Guide attracted the lion's share of reader votes for best FSM feature, with Bill Whitaker's Erich Wolfgang Korngold bio piece and Doug Adams's look at Philip Glass following closely behind, and our look at the expanded reissue of *Close Encounters*, the Bruce Broughton *Lost in Space* interview and Nick Redman's and Doug Adams's *Titanic* essays rounding out the pack.

Worst FSM Article

1. Foreign Scores/Score Internationale 50%



Most Popular Guy, and his schizophrenically-received score.

explain why Warbeck's score could win after Goldsmith and Zimmer split their votes among Academy members (will the Jerry Goldsmith Oscar curse ever be lifted?). By the way, *Pleasantville* did get a nomination—but not in the category readers suspected.

Best Unreleased Score

1. *Godzilla* David Arnold 48%
2. *Psycho* Bernard Herrmann, arr. D. Elfman/S. Bartek 20%
3. *The Spanish Prisoner* Carter Burwell 16%
4. *T-Rex: Back to the Cretaceous* William Ross 8%

Arnold's *Godzilla* score seemed to make its mark in every category, with about as many people voting it the worst of the year as there were readers who wanted to own it on CD. John Ottman's *Halloween H20* was singled out by a few readers, seemingly more because of the heresy of creating an orchestral take on John Carpenter's early synth score than anything else.

Also rating a mention were Jerry Goldsmith's work on *U.S. Marshals* (Andy Dursin noted last issue what an improvement Jerry's *Star Trek: Insurrection*

2. Sound of Scuzzbutt (*South Park*)
Vol. 3, No. 7 21%
3. Mail Bag 14%
4. Laserphile 14%

Votes here were pretty evenly distributed, with only John Bender's Score Internationale breaking loose from the pack as something that parochial-minded, isolationist readers were loathe to explore. (Too bad!) Other articles that attracted reader ire were anything else that varied from FSM's routine: the *South Park* cover story received just slightly more negative responses than positive ones, while reader Ronald Bluhm wrote: "It wasn't really that bad, but I simply couldn't care less about your feature on NFL's Greatest Hits" (Vol. 4, No. 1—hate that next year, guys).

Our always abrasive Mail Bag and Andy Dursin's Laserphile got singled out by a few people (maybe that's because laserdiscs are *dead*, Andy!). One reader bitched about "negative bitching," while someone else aptly singled out our "unabashedly glowing *Prince of Egypt* feature" (Vol. 3, No. 10). And despite the fact that "Film" is the first word in "Film Score Monthly," certain readers found any discussion of films *per se* as opposed to music in the magazine infuriating. "Hate the film reviews... just review music please," one reader noted, while another singled out our Downbeat feature, in which we interview composers about their work on specific film projects: "Magazine is about music, not the movie." Maybe we should start warning composers to stop talking about the movies they've scored during interviews.

Best Writer

1. Jeff Bond 36%
2. Doug Adams 19%
3. Lukas Kendall 19%
4. John Bender 14%
5. Andy Dursin /
"Everybody but Jeff" /
Nick Redman/Bill Whitaker 3% each

I put this down to a simple Pavlovian response on the part of many readers who just see my name all over the magazine—either that or you like



Loved it (above), hated it (below).
Well, some did, anyway...



me... you really like me! FSM's lower-ranked writers can take the "Everybody but Jeff" vote as solace (my wife thought that was hilarious). And while John Bender received an outsized share of flack for his excellent Score Internationale columns, Peter Avellino of Los Angeles wrote: "All respect to Mr. Bond, but I love the new Score Internationale, since I've really gotten into sleazy '60s Italian music lately, and I hope this column continues for a long time. Lukas's *Psycho* editorial flat-out kicked ass."

Best Cover

1. Erich Wolfgang Korngold
Vol. 3, No. 9 38%
3. *South Park* Vol. 3, No. 7 17%
4. *Sci-Fi Spectacular* Vol. 3, No. 4 17%
5. *Titanic* Vol. 3, No. 3 17%
6. John Williams Vol. 3, No. 1 10%

Golden Age fans came out of the woodwork to praise our Korngold bio cover, while *South Park*, our *Lost in Space/Close Encounters* Sci-Fi cover and *Titanic* formed a three-way tie for second place (although one reader voted for "Everything

but *South Park*"). Our inaugural "This Is Your Life, Johnny" buyer's guide cover rounded out the top-five.

Creative Essay Question

Many readers pointed out the mediocrity of 1998's film scores as opposed to its bountiful slate of reissues, new releases of older scores and re-recordings, which most readers found far more enjoyable than the new scores being written. "This was a year in which the reissues and re-recordings of older scores clearly outdid the new scores," wrote Ronald Mosteller of Vale, NC. Several also noted that veteran composers like Goldsmith, Williams and Horner, while not doing the greatest work of their careers, were still writing more consistently interesting scores than the up-and-comers, who often seemed hard-pressed to differentiate their work from everyone else's.

"This was not a good year for film scores," jared37@webtv.net wrote. "There were only a few good scores and most of them came from accomplished composers such as John Williams, Jerry Goldsmith, James Horner and Randy Newman. Hans Zimmer, Nick Glennie-Smith and the rest of the new wave produced mostly crap—not even worth mentioning."

Brian McVickar had this to say: "It seems to me that Horner feels satiated by his Oscar win and has now decided to rediscover the allure of his orchestral acrobatics of yesteryear, evident in *Zorro* and *Mighty Joe*. Goldsmith had another solid year; maybe not as riveting as 1997, but it yielded some wonderfully textured scores that were still highly individualistic for their respective films."

Here's some advice that fell on deaf ears: "It would be better and more open for your magazine to talk about scores which are not necessarily from an American movie. Try to know what there is outside America!" implored Laurent Le Marchand from France. Laurent, try telling this to all the readers who dissed "Score

Internationale."

Someone named Roman expressed this common sentiment: "Let someone else than Jeff Bond write reviews of Jerry Goldsmith scores; he always likes them, doesn't matter whether they are the same as the last time or not (though he can point out his opinions clearly)." I wish Roman would point out this opinion clearly to Jerry Goldsmith, who thinks I'm the scum of the earth for dissing some of his scores.

Matthias Wiegandt of Germany wrote: "Being 33 and in contradiction to your Korngold issue preface, I love Golden Age music the most and would like to see those people interviewed who are still living, such as Irving Gertz or Herman Stein. And when does the time come for essays about Roy Webb and the most underrated composer of the whole Golden Age, Daniele Amfitheatrof? Do it!"

Meanwhile, Peter Sergides, of San Ramon, CA had this somewhat less altruistic idea: "I would like to see more reader ads in the magazine. After all, the magazine is geared toward collectors of motion picture music."

Finally, Rod Dicks of Tumwater, WA had this to say: "I'm sure glad you guys dropped most of the four-letter words and the Sharon-Stone-style back-stabbing that has nothing to do with film scoring!"

Rod, *since when* do four-letter words and Sharon-Stone-style back-stabbing have nothing to do with film scoring? FSM

MAIL BAG

So much for tallying your opinions.

Next month Mail Bag returns and we will present your comments, raves and rants without numeric quantification.

Send your pronouncements to:

FSM Mail Bag
5455 Wilshire Blvd, Suite 1500
Los Angeles CA 90036-4201

or e-mail us at:

mailbag@filmscoremonthly.com
And don't forget to check out our complimentary Film Score Daily at www.film_scoremonthly.com

A Valiant Effort

Franz Waxman Composing Prince Valiant

The arts have always reflected the social conditions of their respective histories. Film music in the 1930s, '40s and '50s was just beginning to edge across the line between creative infancy and established maturity. Composers understood the demands and peculiarities of the medium, but no avenue had yet been exhaustingly explored. Artistically, it was an age of discovery, an age of un-jaded sincerity and optimism, and, in many circles, an age of unparalleled support. In short, it was a world diametrically opposed to everything the young Franz Waxman had known.

Franz Waxman (1906-1967) arrived in Hollywood in 1934. He had previously been living in Paris—a self-imposed exile from the social, political and artistic turmoil of his native Germany. American film music promised to offer him artistic freedom, and the young composer responded with some of the most rich and bewitchingly passionate music Hollywood had yet heard. His sound was rooted in European refinement, which, when pollinated with the extroversion of American cinema, created the buoyant, detailed sound that now defines this era. The stops of artistic oppression had been pulled, and Waxman let himself soar.

Waxman's first big break came in the form of James Whale's 1935 *The Bride of Frankenstein*. (He scored a few European films and arranged for the Jerome Kern/Oscar




Hammerstein musical, *Music in the Air*, prior to this.) While the Universal monster movies had previously been tracked with excerpts of classical pieces—which gave them a chilling if dispassionate air—Waxman chose to create a vigorously original score. He lent it a touch of his European grace, his forward-looking sensibilities, and his emotive heart. *Bride of Frankenstein* was a smash success, and Waxman's massive contribution was evident. In a platitude befitting Whale's movie, Waxman brought the film to life. From there, he never looked back. During his nearly 40-year career in Hollywood, Waxman established himself as one of the early giants of film music.

"I knew Franz for one hell of a long time," remembers David Raksin. "I admired him—he was one of the best of all."

Composer Elmer Bernstein seconds the notion: "I always credit Franz Waxman with being one of the [greatest] influences on me. He was a very forward-looking composer. If you listen to his body of work, he was the most adventurous of all the European composers. Miklós Rózsa was a great composer, but Miklós Rózsa, in his film music, was not nearly as adventurous—rhythmically and harmonically—as was Waxman. He was an extremely energetic man and you find that in his music. There's a tremendous rhythmic energy. But that came very much from his personality. He was somebody who just kept learning his whole life."

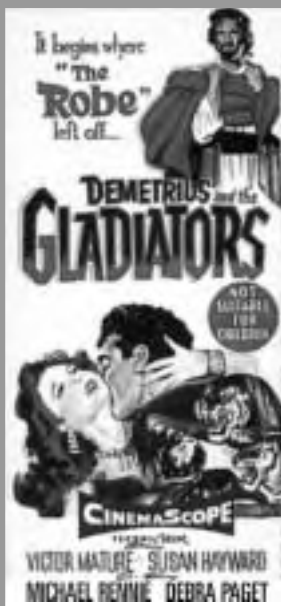
• A RETROSPECTIVE BY DOUG ADAMS •



Franz Waxman (with son John, seated) on the 20th Century Fox recording stage during sessions for *The Virgin Queen* (1955) following *Prince Valiant*.

A Valiant Effort

MASTER OF VERSATILITY:
Three diverse pictures
from Waxman's oeuvre.



Franz's son, John Waxman, states, "I think that my father was such a chameleon that it didn't matter if it was [music for] gangs on the streets of New York, knights in Camelot, or contemporary drama. He was at home in all those idioms."

Waxman's remarkable success with *The Bride of Frankenstein* landed him a position as a music director for Universal Pictures. He held the post for a few years, but eventually felt he needed to spend more time writing his own music, so he signed a composing contract with MGM studios, which lasted from 1936 to 1943. MGM kept him busy with films like *Fury*, *Dr. Jekyll and Mr. Hyde* and *Captains Courageous*, and lighter fare such as *The Ice Follies of 1939* and *Marx Brothers at the Circus*. Hoping to work exclusively on dramatic films, Waxman relocated once again, signing, this time, with Warner Bros. Warner Bros. was an enormous studio, however, and as glad as they were to have him, he was still a junior member of the triumvirate of Max Steiner, Erich Korngold and Franz Waxman.

As the century hit its midpoint, Waxman made his presence unmistakably felt with a one-two punch for Paramount: he earned both the 1950 and

1951 Academy Awards for best film score (then "Scoring of a Dramatic or Comedy Picture") for *Sunset Boulevard* and *A Place in the Sun*, respectively. This newfound clout allowed Waxman to operate as a basically independent composer, and he never again signed a long-term contract with a studio.

During this same time-frame, Waxman began to branch out into the concert world as not only a composer, but as a conductor and organizer. In 1947 he established and funded the Los Angeles Music Festival. This yearly event ran from 1947 until 1966 and attracted a world's worth of prominent composers and performers. The festival saw the premieres of modern-day classics such as Stravinsky's ballet, *Agon* and Sir William Walton's *War Requiem*. Waxman himself conducted the American premiere of Prokofiev's 7th Symphony.

David Raksin remembers the concerts fondly, but recalls that not everything always went perfectly. "One time [Waxman] was supposed to have Oscar Levant play the Shostakovich 2nd Concerto for Piano, and Oscar was

Franz, Offscreen

Two non-film works

Reviewed by Doug Adams

The Song of Terezin ★★★★★^{1/2}

FRANZ WAXMAN

Decca 460 211-2 • 13 tracks - 57:00

If works like *Prince Valiant* best represent the film music side of Franz Waxman's life, and chamber works like *Goyana* (below) represent the concert music side, then perhaps *The Song of Terezin* best represents who Waxman was as a person. Says John Waxman, "If you listen to *The Five Sacred Trees* of John Williams or *The Song of Terezin* by Franz Waxman, you might learn more about the soul of the composer than by listening to their most famous film scores."

The Song of Terezin is the latest in the Decca series *Entartete Musik*, a collection of works either written by composers who had their work suppressed by Nazism—many of whom died in concentration camps—or by the survivors of Hitler, now honoring the victims. (*Terezin*, itself, was the site of the Nazis' "showcase" camp—a front used to make it appear they were kind to their captives while, surreptitiously, they were killing them or exporting them for execution elsewhere.) John Waxman relates, "This was [Franz Waxman's] memorial to those people and to that period... This series is so important that, unless all the composers on the *Entartete Musik* list are recorded, Hitler really wins the war, because then he really did kill these people off. Whether their music is good, bad, or indifferent is irrelevant—we should record this music, have a listen, and see if future generations will want to embrace it. Give it the chance it didn't have."

Franz Waxman composed *The Song of Terezin* in 1964, just three years before he passed away. For his forces, Waxman elected to use children's choir, full adult chorus, a mezzo-soprano soloist, full symphony orchestra, and text from *I Never Saw Another Butterfly*—a collection of poems written by children imprisoned during the Holocaust. As his son recalls, Waxman was in ill-health as he was composing the

SUNSET BOULEVARD © 1950 PARAMOUNT PICTURES, INC.; BRIDE OF FRANKENSTEIN © 1935 UNIVERSAL PICTURES; DEMETRIUS AND THE GLADIATORS © 1954 20TH CENTURY FOX FILM CORPORATION

work. "He had the flu. He had it for about six weeks, in New York, in the winter. And it was during that time that he wrote most of the piece." Waxman would persevere and complete his commission on schedule, marking the first of several occasions on which this piece would seemingly inspire the defeat of adversity.

For the work's premiere, Waxman asked mezzo-soprano Betty Allen to perform with the Cincinnati Symphony Orchestra under Stanislaw Skrowaczewski. Allen, a young, attractive black woman, was in California visiting her sister at the time, so the two of them set off in a convertible for a cross-country road trip—not an entirely safe proposition in the mid-1960s. Waxman himself was encouraged by the work to journey to Germany. Recalls John Waxman, "I think he was very proud of this piece, because when he was ill, just before he died, he decided that he really had to go to Prague and see Terezin for himself."

In a way, the final movement of Waxman's Terezin adopted an autobiographical touch. "The last lines became this incredible metaphor for him. 'We want to live...' That was also what he was struggling with, his own illness... He wanted to live; he wanted to work; he did not want to die." In a concluding coincidence, Waxman would conduct his work at the final concert of the final year of the Los Angeles Music Festival. It was first and only time he presented the work under his own baton, and it was the last time he would ever conduct.

Decca's new recording features the Rundfunk Symphony Orchestra, Choir, and Children's Choir, and Della Jones as the mezzo-soprano soloist, yet it is Waxman's music that is the centerpiece. His trademark brilliant colors abound, as does his irrepressible lyricism, but here his voice takes on a passion and gravity unlike any of his other works. The writing veers between angrily pleading protests and a sort of pensive hopefulness, as if seeking a placement for the Nazis' atrocities among the world's greater scheme—even if none will ultimately be found.

Stylistically, *The Song of Terezin* finds Waxman at his most modernistic, but his most accessible. Even at their extremes, his experimental gestures (oftentimes recalling the kaleidoscopic fluidity of Alban Berg) remain grounded in a sense of drama-based balance and architecture. The eight-movement work (totaling nearly 40 minutes) is without any formal structure, but this only helps it come across as less a collection of

sequences than a series of perpetually unfurling ideas, each dissolving and developing into the next. Tonally-based expressiveness gives way to angular twelve-tone rows. A Beethoven quote is upset by eerie octave displacements that give it a floating, disembodied ambience. Steady low string passacaglias are broken by violent eruptions of dissonant brass. Even the finale movement ends with a disquieting shiver that is at once remorseful, fearful, angry, and none of these. Perhaps the work's greatest strength is the incredibly wide trough of musical and emotional territory it navigates. It never wears its intentions or its machinations on its sleeve. It's a work of incredible polish and passion, and an undeniably important 20th century composition.

Also included on this disc is composer Eric Zeisl's *Requiem Ebracio*, a more traditionally choral/symphonic work incorporating Eastern scales. In a tragic coincidence, Zeisl lost both his parents in the Terezin camp, making the pairing on disc particularly fitting.

Goyana ★★★★★

FRANZ WAXMAN

Koch International Classics 3-7444-2H1

20 tracks - 71:21

Koch's Waxman album leads off with its titular work, *Goyana*: a collection of four sketches for strings, percussion and solo piano. The four short movements are based on a quartet of Francisco Goya paintings, and Franz Waxman perfectly captures the exotic charm of the Spanish artist with an intriguing blend of melodic and texture-based styles. Of particular note are the color effects Waxman achieves in combining mallet percussion instruments with piano (expertly performed by Christina Ortiz): religious chimes and block piano chords in "The Miracle of St. Anthony" and high-register xylophone and spidery piano arpeggios in "The Witches' Sabbath." At times, Waxman's harmonic sense displays a density not unlike early Schoenberg or late Richard Strauss, but his distinct orchestra-



tions and recurring emphasis on diatonic and whole-tone constructions not only adds to the accessibility, but marks the piece as Waxman's own.

Following are the light-hearted—and vaguely Shostakovich-like—"The Charm Bracelet for

Chamber Orchestra" (heard here in a 1990 version completed by Arnold Freed) and the more muscular *Sinfonietta* for String Orchestra and Timpani, which incorporates the timpani as a third low string voice rather than a reinforcing device.

"Tristan and Isolde" Love Music for Violin and Piano; Auld Lang Syne Variations for String Orchestra, Violin and Piano; and Roumanian Rhapsodie No. 1 in A Major for Violin and Orchestra showcase the playing of violinist Mark Kaplan. Of the three, Auld Lang Syne best displays the personal wit and detail Waxman brought to his writing. In its four movements, the classic New Year's Eve tune is injected with the spirit of five composers: Mozart, Beethoven, Bach, and a Shostakovich/Prokofiev hybrid entitled "Hommage to Shostakofiev." The Roumanian Rhapsodie—written for but ultimately cut from the film, *Humoresque*—most resembles the Waxman of the film world with its buoyant, folksy lyricism. Kaplan's most virtuosic playing is heard here, though he never strays from the warm, romantic heart of the piece.

Rounding out the disc are two more soloist-centered works. Introduction & Scherzo for Cello and Orchestra was to have been Waxman's cello concerto, but he passed away before completing the work. The few existing minutes present an exciting series of expertly scored rhythmic motifs, which, sadly, Waxman was never able to expand upon. The disc finishes with a trumpet and orchestra arrangement of Waxman's classic "Carmen" Fantasie. Trumpeter Rodney Mack's dexterous performance retains the rustic charm of the more traditional violin setting, but with a charismatic forcefulness unique to this version. As on *The Song of Terezin*, the performances (here by the Orquestra Simfonica de Barcelona i Nacional de Catalunya), under the perceptive baton of Lawrence Foster, are uniformly excellent. FSM

A Valiant Effort

STAR WARS: James Mason as evil Sir Brack (top right) vs. Janet Leigh as good princess Aleta.

in one of his regressive moods—he was just frightened to death,” Raksin remembers. “People never understood that, but he had this hideous stage fright which hit him sometimes, and he had a hell of a time conquering it. So, Franz sent his [assistant], Maxim Gershunoff, to Oscar’s house to get him. Oscar, at first, didn’t want to come, but finally he agreed to. And, even though Oscar was in his pajamas and bathrobe as usual, [Gershunoff] talked him into bringing his full dress suit. So they went [to the concert hall], and Oscar announced to Franz that he was

unable to play and he apologized. Franz said, ‘All right, Oscar, don’t worry. I’ll play it.’ So Franz got ready to go out to play, and he looks around and next to him stands Oscar in his full dress suit! And he came out and played the hell out of it!”

With visibility came popularity, and soon Waxman found himself with a league of ardent admirers—among them Alfred

Newman. Newman, of course, was the immensely powerful head of music at 20th Century Fox, and a fine composer in his own right. “Al and Franz had a huge respect for each other,” notes film music historian (and author of an upcoming book on the Newman family), Jon Burlingame. Since its inception in 1934, Darryl F. Zanuck had been the head of 20th Century Fox. In 1939 Zanuck brought Newman on board as his music director, and there was no one whose musical opinion the movie mogul held in higher regard. “Al Newman was a power to be reckoned with on the [20th Century Fox] lot in a way that few music directors in the history of Hollywood have been,” says Burlingame. “If there was an issue, it was Al who had Darryl Zanuck’s ear.”

Newman’s duties required him to oversee the musical progress of each Fox project. This meant that composers had far more contact with him than with directors, producers, etc. Elmer Bernstein worked at Fox during this period. “It’s hard to realize, but way back in the ‘50s, we didn’t have as much contact with filmmakers as you have now,” he says. “When I worked at Fox—when Alfred Newman was running the Fox music program—my greatest contacts were with Alfred Newman, not the filmmakers. Alfred Newman was the go-between. If you had musical problems you could ask his advice because he was, himself, a superb composer. Those relationships were very different in those days.”

Additionally, Newman’s was the last word in assigning composers to projects. “Al would not always take the ‘A’

pictures for himself, although he did a lot,” states Burlingame. “If Zanuck wanted Al to do a particular picture, then Al would do it. But Al would often assign other composers to do ‘A’ pictures if he knew that those composers were right for the material. The two primary examples that come to mind are Bernard Herrmann and Franz Waxman.” Waxman was set up with a flexible but significant two-pictures-per-year deal at 20th Century Fox. It wasn’t an exclusive contract, but it told Waxman that his work would be taken seriously at the studio.

Among the first pictures Waxman was offered by Fox was the biblical epic *The Egyptian* (1954). This was Darryl F. Zanuck’s pet project, so naturally he first asked Alfred Newman to score the film, but Newman had his hands full with the musical extravaganza *There’s No Business Like Show Business*. (In fact, Alfred Newman was so overwhelmed by the project he eventually enlisted the assistance of his brother, Lionel.) Zanuck suggested that Waxman get the project. Waxman, however, refused the offer. He had previously accepted an invitation to conduct around Europe that summer. On top of that, Leonard Bernstein had asked him to conduct the Israel Philharmonic. “They were just starting out,” recalls John Waxman. “He felt it was important to help them.” So, *The Egyptian* chores were split between Alfred Newman and Bernard Herrmann, and Waxman was left in need of a project to fulfill his Fox contract.

A ROYAL OPPORTUNITY

It was around this time that two Fox projects crossed Waxman’s desk. One was a biblical show entitled *Demetrius and the Gladiators*, a sequel to 1953’s *The Robe*. The other was director Henry Hathaway’s *Prince Valiant*. *Valiant* was a costume drama/action adaptation of the popular *Prince Valiant* comic strip. It starred Robert Wagner as the title character, a pre-*Psycho* Janet Leigh as the heroine, and James Mason as the duplicitous villain. It would call for a robust score steeped in leitmotivic references, British pastiches, and a sense of robust, extroverted expression. Waxman accepted.

Waxman’s involvement on *Valiant* began the same way all of his projects did. He read the script and occasionally watched a scene or two with the director and producer. When the entire film was done shooting, he gathered with the director, producer (Robert L. Jacks), and Alfred Newman for the first full viewing. There they decided on the feel of the score—the dramatic texture—but not the specifics. Spotting and thematic decisions were saved for the second and third viewings. “My father always came home after seeing a picture, and he would tell us about it after dinner,” remembers John Waxman. “[He would say], ‘Oh I think such-and-such,’ or ‘I’m not sure,’ or ‘This is where I’m going to go.’”

Screening number four involved orchestrators Edward B. Powell and Leonid Raab. Leonid Raab, Waxman’s regular orchestrator, had worked with the composer since his MGM days, beginning in 1936. Edward B. Powell was “the number one orchestrator at Fox,” says Jon Burlingame. “He was Al Newman’s right-hand man. Eddie was not only a gifted musician, but one of the greatest orchestrators in the history of Hollywood.” Powell, who had worked with such musical luminaries as



George Gershwin, was renowned for his talent with strings. Even today, musicians often reference the “Powell String Sound” in conjunction with this period. (Waxman in particular was so impressed with Powell’s work that he eventually bought a house in Malibu to be near his collaborator.)

With his orchestrators, approach—and of course, his lucky pad of yellow Paramount music paper—in hand, Waxman began his work on *Prince Valiant*. “He took his film music extremely seriously, and was extremely dedicated to it,” asserts Elmer Bernstein. “And [he] was very quick to defend it. In that sense, he had a competitive nature—he wanted to be the best.” Serious-minded or not, Waxman was no stranger to genre demands, and he had no problem with developing adaptations of his own style. *Valiant* solicited not only Waxman’s intuitively poetic, Romantic style, but an unusually heavy emphasis on leitmotifs. No less than six major character themes and a handful of recurring motifs were to lace the score [see sidebar]. Cleverly, Waxman used his themes not only to reflect the screenplay’s characterizations, but to expand upon them. Sir Gawain’s theme, for example, gently mocks the experienced knight’s self-importance with a slightly-too-sovereign set of string chords; it adds a touch of comic grace to Sterling Hayden’s somewhat literal-minded portrayal. Additionally, James Mason’s fine work as Sir Brack is scored with Waxman’s Dark Knight theme—a musical giveaway prefiguring the film’s dramatic second-act revelation that the two characters are one and the same.

Completed, the *Prince Valiant* score conveyed a sense of rugged elegance. It was brash and heraldic, but it never skimped on intelligence and detail. Most of the work was composed for full orchestra, but Waxman constantly separated his ensemble into small colorful panes, keeping the textures rich but clear. The film’s landscapes were bathed in light British woodwinds and strings, the rousing chases twisted their way down kinetic, percussive rhythmic devices, and the heroism and gallantry of knighthood came alive in lush brass chorales. The score also maintained an excitingly modern sense—hoary traditions were brought up to date with odd harmonic structures, wiry complex rhythms, and unusual instrumentations; one cue (“The Singing Sword”) even includes an electric violin.

AN UNEXPECTED PAIRING

In retrospect, it should have been an odd coupling of styles and settings. *Prince Valiant* told the tale of King Arthur and the Knights of the Round Table. It was set in ancient Camelot. Late Romantic music was centuries ahead (and considerably more sophisticated) than anything historically specific to this project. Yet, not only was this music the norm for a film such as this, it was a smashingly good symbiosis. *Prince Valiant* was preceded by such scores as Erich Wolfgang Korngold’s *The Adventures of Robin Hood* and *The Sea Hawk*. Korngold laid much of the musical groundwork for these ripe cos-

tume dramas. John Waxman recalls that many of the Fox musicians felt the *Prince Valiant* score was very Korngoldian.

“I don’t think my father set out to do something in that direction, because it was not his style,” he says. “But, the subject matter really lent itself. There were these characters all set in England, there was sword fighting, all the obvious elements were there. So, being a classically trained composer (not unlike Korngold), my father used the same techniques.” It wasn’t a case of Waxman aping Korngold’s style, it was a case of him following a successful blueprint. The *Prince Valiant* main



theme, for example, is a rip-roaring combination of climbing violin runs, clamorous brass eruptions, jovial xylophone lines, and the kind of innate lyricism that marks the finest of Waxman’s work. It was the same combination of styles and attitudes that Korngold pioneered for these films, but it was Waxman’s original assemblage—it was his composition.

Still, why should this work so well in a knights-in-armor costume drama? Like Korngold, Waxman’s music had its roots in the European concert hall. It was the stuff of the upper classes, old European money, and the establishment. (This is not to insinuate that this music was the exclusive domain of the well-to-do, but that it was perceived of as an illustrious—and non-disposable—form of musical culture, separate from folk music traditions.) In addition to providing cohesion, the music lent import—a feeling of consequence that transcended the story of the film. Not only were the characters, their actions and situations important, but it was important that the audience watched these events. The thematic usage, which was generally based on tuneful, often pastiche melodies, only helped get the point across—it made the musical structure more accessible while elevating familiar forms. So, not only was it artistically pleasing, it reinforced (and fan-

With Oscar Levant rehearsing for the West Coast premiere of Dimitri Shostakovich’s Second Piano Concerto at the Los Angeles Music Festival, June 2, 1958.



The eponymous prince (Robert Wagner) and Sir Gawain (Sterling Hayden) face the Knights of the Round Table.

Waxing Poetic: Themes at work in *Valiant*

By Doug Adams

John Williams's *Star Wars* scores are probably today's best-known examples of *leitmotif* scores, where major characters and story points have memorable themes befitting their roles. With anywhere from a few notes to a long melody, the composer captures the essence of the hero, villain, love interest, etc., and works their themes in and out of the score as the story dictates, altering tempo, instrumentation and dynamics. The tradition comes from Wagnerian opera, and it was utilized by Franz Waxman for a very different Wagner—Robert Wagner—in *Prince Valiant*.

Fans of *Star Wars* should be intrigued by how Waxman establishes his own musical universe for the Camelot knights, using much the same philosophy as Williams's for the Jedi knights. Although the themes may seem effortless, they are all carefully constructed to convey the right "messages" for each character.

1) PRINCE VALIANT THEME

Valiant's leitmotif represents the focal point of Waxman's score. As such, it goes through all sorts of machinations—major keys, minor keys; brass, winds, string orchestrations; triumphant, tragic settings; etc. Waxman builds his theme around two flexible elements: a descending octave interval (which makes the theme distinguishable in just two notes, and without inferring any certain mode) and an ascending/descending scale figure (which can be set in any mode and retain

a recognizable shape). Interestingly, there seems to be an alternate version of the theme written, but consistently crossed out, in the conductor's scores [1a].

2) BOLTAR'S MOTIF

Boltar is a friendly Viking allied with Valiant and his family. Although only used in two scenes, this theme goes along way in depicting his friendly, seafaring nature. The tune has its origins in the hornpipe (a compositional/dance style associated with sailors) music of Britain, and even utilizes the traditional Scottish-snap rhythm (see bar 1, beat 4). It's usually set for solo horn or trumpet.

3) MYSTERY THEME

Coincidentally a near dead-ringer for Jerry Goldsmith's theme from *The Shadow*, this short motif outlines and slightly ornaments a minor arpeggio to represent the mysteries of Valiant's quest. It's especially associated with King Aguar's (Val's father) Viking troubles. Its triadic—and often brass-based—nature gives it a regal yet ominous color. See also its close relative, The Dark Knight Theme [5].

4) THE EVIL VIKINGS' MOTIF

This five-note motif represents the hordes of evil Vikings, and eventually comes to represent their leader, Sligone. Although brief, the pitches suggest two triads—one minor, one diminished. This gives the final pitch both a cadential stress and an unresolved impres-

tastically decorated) established musical values.

On the flip-side, the film provided the context necessary for experimental musics Waxman tended towards. Waxman's *Valiant* score brought polytonality, shockingly dissonant sonorities, and odd meters into the mainstream at a time when such elements were regularly reserved for the auspices of the concert hall. But, the drama realigned the aesthetics of the music. It made sense to hear the Black Knight's motif in three overlapping keys because (a) he was evil, (b) he was mysterious, and (c) he was wildly stabbing a lance at our hero! It was a perfect marriage of elements in that each gave the other a sense of accessibility and provided it room to grow. The drama could be all the more outlandish when grounded in the regality of concert music, and the music could be as abstract as it needed in order to portray the outlandish events.

Prince Valiant recorded at Scoring Stage One at 20th Century Fox in November of 1953. "It was a pleasure for a

sion. The end result is a nasty musical snarl that is viscerally compelling, but without any sort of intellectual conclusion. A perfect musical counterpart for the single-minded heathen Vikings.

5) THE DARK KNIGHT/ SIR BRACK THEME

This fully developed theme comes in two segments. The first is the tune itself, another second-inversion minor triad-based melody which is like an elaboration on [3], the Mystery Theme. (Not surprisingly, the Mystery Theme is usually used to foreshadow the non-specific threats against Val's family.) Additionally, Waxman often adds a lower neighbor tone a half-step below and just before the final pitch to give the theme a diminished quality not unlike [4], the motif for the Evil Vikings, with whom Brack has struck up an alliance. The Brack/Dark Knight theme, however, conveys a greater sense of purpose than does the Vikings'—hence the lower neighbor's upward resolution. This tune is second only to the Valiant theme in occurrence, and it goes through more variations than any other. Of particular note is its tri-tonal treatment in the cue entitled "The First Chase." The second segment of The Dark Knight/Sir Brack Theme is a compound meter, galloping accompaniment figure that is often used by itself, particularly in a timpani/bass drum setting.

6) SIR BRACK'S "HERO" THEME

This set of chords is used twice in association with Sir Brack's assumed heroism and knightly honor. Brack, of course, is also the Dark Knight, thus the theme is purposely misleading. Its close relation to the material we hear under the first sightings of Camelot

composer to come work at 20th Century Fox," says Burlingame. "You knew you had the kind of solid, fundamental support for your creative vision as a composer and an artist because Al [Newman] would back you on creative decisions. Plus, you had a fabulous contract orchestra of the best musicians in town and that scoring stage had a sound that's never been duplicated since."

John Waxman was 13 in 1953, and attended the *Prince Valiant* recording sessions after school. "I loved going to Fox," he recalls, "particularly because it was such a wonderful studio to visit... I think [my father] enjoyed working at Fox, particularly because the orchestra was so terrific and the caliber of player was at such a high level. He knew that when he went to Fox, he would really have a wonderful orchestra to play his music. That was always great for a composer."

Today, *Prince Valiant* is regarded as one of Waxman's true masterworks. It resides on the same mantle as *The*

Bride of Frankenstein, *Captains Courageous*, *A Place in the Sun*, *Demetrius and the Gladiators* and *Taras Bulba*, and has inspired over four decades worth of large-scale orchestral film scoring. Historically, it stands as a towering testament to the attitudes and abilities of film music's Golden Age.

FSM

Composer **David Raksin** is currently writing a book, *If I Say So Myself*. **Elmer Bernstein** keeps a busy schedule teaching and composing. He's currently working on Martin Scorsese's *Bringing in the Dead*, Al Pacino's *Chinese Coffee*, and Barry Sonnenfeld's *The Wild Wild West*. **John Waxman** is the founder of *Themes and Variations* (<http://tnv.net>), a business which makes available to orchestras and facilitates new recordings of music from film and television. **Jon Burlingame** is writing *The Newmans of Hollywood*, due from Schirmer Books in 2000. **Doug Adams** is a frequent contributor to *Film Score Monthly* and can be reached at Doug@filmscoremonthly.com

assists in the deceit.

7) SIR GAWAIN'S THEME

A rich and self-important theme for Sir Gawain, who has more honor than couth. Waxman often sets the theme in classically styled contrary motion for strings—the refined guise most likely a sarcastic poke at the knight's rough exterior.

8) ILENE'S LOVE THEME:

Probably the most British of all of Waxman's *Prince Valiant* themes, this bittersweet tune represents Aleta's sister, Ilene, and her unrequited love for Sir Gawain. Harmonically, Waxman allows major and minor triads to sift into one another, which gives the theme a romantic yet melancholic mood. The melody is usually scored for solo instruments (oboe and viola, in particular) to underplay and mute its passion.

9) ALETA'S THEME

Like most adventure scores' female themes, this is Aleta as referenced through Val. In other words, it's not so much a depiction of her character as it is an expression of Val's romantic inclinations towards her. Waxman treats this material as an adjunct of Valiant's own theme. (In fact, Aleta's is the B theme of the Main Title cue—a classic structure for the genre reproduced in Williams scores such as *Superman* and *Raiders of the Lost Ark*.) Musically, both themes begin with a large open-intervalled figure (Valiant's a descending octave, Aleta's an ascending minor seventh). This not only allows Waxman to easily superimpose other material (minor sevenths exist in all sorts of functional-tonality-based harmonies), but to reference the theme with just two pitches.

FSM

Musical Examples

1 PRINCE VALIANT THEME



1A PRINCE VALIANT THEME (ALTERNATE)



2 BOLTAR'S MOTIF



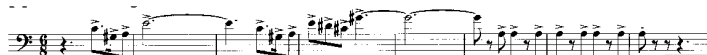
3 MYSTERY THEME



4 THE EVIL VIKING'S THEME



5 THE DARK KNIGHT/SIR BRACK THEME



6 SIR BRACK'S "HERO" THEME



7 SIR GAWAIN'S THEME



8 ILENE'S LOVE THEME



9) ALETA'S THEME



Super Hits OF THE Late '70s

By Jeff Bond Additional Reviews by Douglass Fake

JERRY
GOLDSMITH
BUYER'S
GUIDE
PART
THREE



The late '70s saw Jerry Goldsmith take on a much higher profile after languishing in television during the early part of the decade. In the aftermath of Isaac Hayes's *Shaft*, major-league film composers

found themselves scurrying for cover in an era when movie producers increasingly looked to pop songs for their films. But in 1975 Goldsmith burst back onto the big screen with a vengeance on John Milius's epic adventure *The Wind and the Lion*, an Oscar-nominated and popular effort that was only overshadowed by Steven Spielberg's *Jaws* at the box-office.

Increasingly Goldsmith was sought out for more spectacular productions as the post-*Jaws* blockbuster mentality took hold, and the composer expanded the scope of his efforts with scores like *Logan's Run* and *The Cassandra Crossing*. Although his *Wind and the Lion* score lost out to John Williams's *Jaws* at the Oscars, in 1976 Goldsmith was to win his first (and so far only)

Academy Award for his chilling choral horror score for Richard Donner's supernatural thriller, *The Omen*. In the wake of the Oscar win, more big productions came Goldsmith's way, and he was as likely to provide outstanding scores for garbage like *Damnation Alley*, *Damien: Omen II* and Irwin Allen's *The Swarm* as he was for more respectable fare like *MacArthur*, *Islands in the Stream* and *The Great Train Robbery*.

Goldsmith practically defined the modern action score with his hammering music for the Peter Hyams thriller *Capricorn One*, suspense with his eerie, disturbing score to Michael Crichton's *Coma*, and got a permanent hammerlock on science fiction with his brilliant scores for *Logan's Run*, *Alien* and *Star Trek: The Motion Picture*—in a way Goldsmith was repeating the Renaissance he had achieved at the end of the '60s with scores like *Planet of the Apes*, *The Illustrated Man* and *Patton*. Yet the composer still found time to score TV movies like *Contract on Cherry Street* and *Babe*, often winning Emmy awards in the process.

Thanks to Intrada's Douglass Fake and author Jon Burlingame, we've been able to include information on

some of the more obscure Goldsmith efforts (mostly TV movies) of the period—good luck tracking these down (many are quite well done) on broadcast TV or video. This is one of Goldsmith's greatest periods, which is why many of the ratings are at the upper range of our system:

- A must-have. One of Goldsmith's finest works that unquestionably belongs in every soundtrack listener's collection.
- Highly recommended. Close to being a classic, and a worthy album out of which you'll get a great deal of replay mileage.
- Recommended with reservations. A score that achieves its goals within the movie but makes for less-than-gripping listening in album form.
- If you buy this, Jerry Goldsmith will hate you because you're collecting his albums like bottle caps.

Caboblanco (1980) ●●1/2

Prometheus PCD 127 (Belgium) • 12 tracks - 39:35

This peculiar rehash of ideas from *Casablanca* starring Charles Bronson in the Bogart role was barely released in 1980 and made a quick exit to pay cable, where Goldsmith's rolling, Herrmannesque title music, with its Spanish/Polynesian flavor, and some crisp and raucous jungle chase cues could be appreciated only by insomniacs. The *Prometheus* soundtrack album was released over a decade after the film, and while it's leavened by source cues (more than 13 minutes of the album are taken up by arrangements of Roy Noble's "The Very Thought of You" and a Goldsmith/Carol Heather collaboration called "Heaven Knows") it's well worth having. By the way, Carol Heather is Carol Goldsmith, the composer's second (and current) wife.

Star Trek: The Motion Picture (1979) ●●●●

Columbia/Legacy C2K 66134 • 18 tracks - 65:04

Considering how much television work Goldsmith did in the '60s, it's amazing that he never scored an episode of the original *Star Trek*. (Goldsmith's name was on a short list of desired composers for the series pilot, but he was unavailable at the time.) Between the composer's undisputed mastery of the science fiction genre (having just come off *Alien*) and his prior collaboration with Robert Wise on *The Sand Pebbles*, his assignment to *Star Trek: TMP* was an obvious choice, and the result was one of the composer's most spectacular, imaginative and popular scores.

Ranking from brassy, syncopated bombast (with an unforgettable opening march) to the Herrmannesque mystery of the composer's music for V'ger, the score is a series of orchestral showpieces that was initially released on a great-sounding, digitally edited LP. The long-delayed Sony reissue finally offers up previously unreleased music like the Vulcan planet and shuttle cues, but also neglects terrific music like the Enterprise's first rendezvous with V'ger ("Meet V'ger") and Goldsmith's remarkable, first-draft takes on "The Enterprise" and Spock's shuttle arrival. The Oscar-nominated score lost out to Georges Delerue's *A Little Romance*... anybody remember that one?

Alien (1979) ●●●1/2

Silva Screen FILMCD 003 • 10 tracks - 35:32

The climax of Goldsmith's avant garde writing of the '70s, this bone-chilling sci-fi horror score was sliced and diced beyond recognition by Ridley Scott and his editors, replacing some of Goldsmith's cues with leftovers from the composer's 1962 *Freud* score and Howard Hanson's Symphony No. 2. Even in its butchered form, Goldsmith's score retains its power to make the flesh crawl, but his original work is even more disturbing and imaginative. Whether due to his bad experience on this film or just the natural development of his style, Goldsmith never again wrote such a completely uncompromising and dark score.

The Great Train Robbery (1979) ●●●1/2

Memoir CD MOIR 601 • 10 tracks - 27:58

This is a brilliantly uncharacteristic period score full of sprightly energy and percolating with the rhythms of the steam locomotives around which the story is set. Goldsmith always seems to have great fortune writing music for Sean Connery films, and this has to rank next to *The Wind and the Lion* at the top of the heap. It is currently available only on an out-of-print CD from the Memoir label, coupled with *The Wild Rovers*—the track and running time information above refers only to the *Great Train Robbery* half of the disc.

Players (1979) ●●1/2

If you thought Goldsmith scored his first on-screen orgasm in *Basic Instinct*, you owe it to yourself to rent this glamorized study of a studly tennis player (Dean Paul Martin) and his hot-blooded affair with Ali MacGraw. There's at least one heavily scored sex scene and some terrific, energetic tennis music that lays groundwork for *Star Trek: The Motion Picture*, of all things... Goldsmith saw in the tennis scenes a lot of excitement and created stirring orchestral allegros that added sweep and color, particularly in the "winning" montage. His love theme for MacGraw and Martin, for piano and strings, is typically rich and flowing in a major key. The theme for Maximilian Schell, darker and minor-keyed, is scored for solo trumpet in a *Chinatown*-esque fashion.

Damien: Omen II (1978) ●●●

Silva Screen FILMCD 002 • 10 tracks - 34:20

A heavier, fuller-sounding adaptation of Goldsmith's original *Omen* score, *Damien* is essentially the same music, but it does feature a spectacular, driving new opening (with a diabolically bouncing electronic rhythm) and cues like "Sleepless Night" that add atmospheric new material to the brew.

Capricorn One (1978) ●●●

GNP/Crescendo GNPD 8035 • 12 tracks - 39:36

Goldsmith's seminal action score coalesced ideas he'd toyed with in *Logan's Run*, *Twilight's Last Gleaming* and just about every other '70s movie into a brutally efficient, unadorned style marked by a bellicose, martial title cue of brass, strings, bells and percussion—trombones blat an ostinato of a minor-sixth interval in alternating 6/8 and 5/8 bars. The rest of the score has lonely trumpet solos emphasizing the isolation of the film's betrayed astronaut



heroes; grumbling, moody suspense cues; and propulsive, virtuoso action set pieces—especially when Telly Salvalas (?) emerges as a cropdusting pilot to rescue the hero.

Interestingly, Goldsmith's orchestration style changes between the film's dry, spare sound and the lush, rich and full arrangements made for the re-recorded Warner Bros. soundtrack album; Goldsmith's post-*Capricorn One* scores mostly feature this bigger, heavier sound. GNP/Crescendo's CD couples the album recording of *Capricorn One* with the 1981 *Outland*—the track and running time information above refers only to the *Capricorn One* portion. (The film soundtrack is unreleased.)

Coma (1978) ●●●

Bay Cities BCD 3027 • 10 tracks - 37:01

Michael Crichton made hospitals scary in this thriller with Genevieve Bujold unraveling a conspiracy to use comatose patients for body parts. Goldsmith returned to his Bartók roots late in the decade for this clangy, percussive suspense score, notable for its spotting (there is no music for the first 45 minutes of the film), nerve-racking cadaver room cues and dissonant piano performances. The Bay Cities CD revives the original MGM album, including source cues like "Disco Strut" (yeah!)... but the pop-flavored love theme arrangement is actually used in the movie.

The Swarm (1978) ●●●1/2

Warner Bros. BSK-3208 • 10 tracks - 36:28 (LP only)

It's uncertain whether John Williams, producer Irwin Allen's composer of choice, was ever asked to work on this hilariously incompetent film about killer bees. At any rate, Goldsmith (who hadn't worked for Allen since scoring a second-season episode of *Voyage to the Bottom of the Sea* in 1965) took the job, produced a stupendous action score, and valiantly went down with the ship. As in so many of Goldsmith's projects, the Warner Bros. soundtrack album remains the only artifact of this motion picture that anyone would ever care to remember.

Interestingly, Goldsmith's title cue blends the pulsing rhythms of *Capricorn One* with the moody flute playing associated with his theme for the TV detective series *Barnaby Jones*. The brash, buzzing bee attack music anticipates effects the composer would later employ in *Alien*; Goldsmith takes the old "Flight of the Bumblebee" concept to a massive, fortissimo conclusion. "Bees Inside" still ranks as one of the most exciting action cues the composer has ever written, and his exuberant end title music (heard over shots of lab-coated scientists dancing around like idiots after defeating the bees) is equally memorable.

So far Warner Bros. has neither released their album on CD nor licensed it to anyone else—a shame, since there's around 90 minutes of music in all, blasting with Goldsmith action mania. Good inside gag: the main theme starts B, low E, high E—get it? "B-E-E?"

The Boys from Brazil (1978) ●●●1/2

Masters Film Music SRS 2001 • 4 tracks - 39:03

Goldsmith received another Oscar nomination for this tongue-in-cheek thriller score (but lost out to Giorgio

Moroder's influential *Midnight Express*), setting the doings of a group of aging Nazis led by Dr. Josef Mengele (Gregory Peck hamming it up in a rare villain role) to the tune of a brutally menacing Viennese waltz. It's a heavy, dark and dense score that's also fiendishly funny.

The original LP featured a lengthy "suite" of edited-together cues as the lone track on side one; side two featured a song ("We're Home Again") and two additional cues, including the memorable death-by-Doberman send-off for Peck's Mengele. This is reproduced on the CD, which is an act of archaeology to get nowadays, a 1989 limited edition from Masters Film Music sold through the Varèse Sarabande CD Club. A Japanese reissue (same music) is equally scarce.

Magic (1978) ●●●

Tribute to Jerry Goldsmith SPFM 101 • 6 tracks - 16:41

Richard Attenborough's sexed-up take on William Goldman's post-*Twilight Zone* novel of a troubled ventriloquist's apparent possession by his dummy received an ingeniously disturbing score from Goldsmith, who gave voice to scary anthropomorphosized dummy "Fats" with a maddening, see-sawing harmonica motif and icy cool strings. One brilliant cue develops a lyrically beautiful love theme and sends it in headlong collision with the "Fats" harmonica motif, foreshadowing the film's downbeat conclusion. (Goldsmith also provided music for a terrific television teaser ad for the film.)

This was one of four scores included on the Society for the Preservation of Film Music's *Tribute to Jerry Goldsmith* CD given to attendees of a 1993 dinner honoring the composer; track info above refers to the *Magic* portion.

Twilight's Last Gleaming (1977) ●●

Silva Screen FILMCD 111 • 13 tracks - 38:33

Goldsmith supplied a gritty and percussive military score for this tale of a mad general (a tired Burt Lancaster) who takes control of a nuclear missile silo. This fits perfectly between *Capricorn One*, *The Cassandra Crossing* and *The Swarm*—the action cues are thrilling—but there are a few draggy, effects-oriented suspense cues that bog down the album, as does the sub-par playing by a German orchestra.

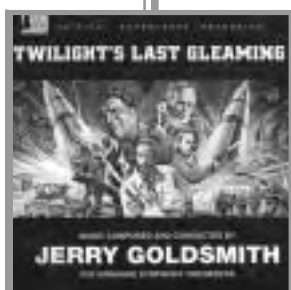
This was released in 1992 as a commercial release by Silva Screen, and a 500-copy limited edition from the Goldsmith fan club in England—the same disc in different packages.

Contract on Cherry Street (1977) ●●●1/2

TV movie

This is an above-average TV-movie thriller with Frank Sinatra emerging from acting retirement to play a NYC cop who takes on the mob after his partner is killed. Now it's personal... Goldsmith wrote 50 minutes of music emphasizing complex trombone and piano rhythms that surfaced in his subsequent (and more visible) score for *Capricorn One*. The lengthy car chase is one of Goldsmith's longest and most exciting action cues; Goldsmith is often admired for his action scores, and this is one of his best.

Particularly notable is the instrumental color: Within the large orchestra Goldsmith abandoned trumpets,



horns and tuba, but added an entire choir of trombones. The resulting sound is often pounding and intense, particularly in the action music. Trombone is also prominent (playing against strings) in the warmly melodic main and end titles.

Damnation Alley (1977) ●●1/2

This pathetic "adaptation" of Roger Zelazny's hypnotic, post-apocalyptic novel was, incredibly, 20th Century Fox's follow-up to their release of *Star Wars*. Nevertheless, Goldsmith's score to *Damnation Alley* is outstanding, with terrific cues for the film's ridiculous "Landmaster" all-terrain vehicle that almost convince you that you're watching an exciting movie. It also features a gorgeous, *Logan's Run*-style finale. While the score remains unreleased, the main and end titles (4:11 worth) were re-recorded by Goldsmith for his Varèse Sarabande *Frontiers* album (VSD-5871).

High Velocity (1977) ●●1/2

Prometheus PCD 134 (Belgium) • 11 tracks - 33:53

A glum, low-budget adventure filmed in the Philippines, *High Velocity* was actually made in 1974 but sat on the shelf for a few years. Goldsmith's score (released on a great-sounding Prometheus CD in 1994) is spare and moody, with some similarities to *Under Fire* in its lyrical moments, albeit with the edgy, percussive effects of Goldsmith's *Chinatown*-era. One motif for piano surfaced 15 years later in *Basic Instinct*; the opening is similar to *Medicine Man*, with a lengthy tropical piece.

Islands in the Stream (1977) ●●●

Intrada RVF 6003D • 13 tracks - 51:17

This score to an adaptation of an Ernest Hemingway novel filmed by longtime Goldsmith collaborator Franklin Schaffner is long held up as Goldsmith's personal favorite composition. It contains some marvelous passages, in particular a lengthy, complex and brightly lyrical marlin fishing sequence and a post-*Jaws* shark attack sequence which Goldsmith scored with aggressive South Seas rhythms à la Jerome Moross's *The Sharkhunters*.

Goldsmith's re-recording of the score for Intrada (done during his sessions in Budapest for *Lionheart*) suffers from a languid feel and the elimination of a climactic action cue which would have broken up an album that sometimes feels redundant. The original soundtrack (a spectacular recording) is unreleased.

MacArthur (1977) ●●1/2

Varèse Sarabande VSD-5260 • 11 tracks - 33:37

Goldsmith returned to the military biopic with this study of the WWII and Korean war general (a bespectacled Gregory Peck) who eventually let his ego get him fired by President Harry S. Truman. Goldsmith's supercharged Sousa-style military march is tough to sit through on CD (the brass sonics will scrape your eardrums clean), but the score's quieter moments are gorgeous, including an impressive low string reading of the traditional Japanese tune "Cherry Blossoms" arranged by Goldsmith.

The Omen (1976) ●●●

Varèse Sarabande VSD-5281 • 12 tracks - 35:10

This is it: still the lone Oscar-winner in Goldsmith's repertoire, and while it's an incredibly influential, distinctive horror score, you'll be hard-pressed to find anyone who thinks it's the composer's greatest work. Often ridiculously identified as a rip-off of Orff's *Carmina Burana* (hey, Orff didn't invent Latin chants), the original score in the trilogy is an astringent, Stravinskian chamber-style work with truly creepy subtle moments mixed in with the more spectacular *grand guignol*-style set pieces. The complete score is isolated in stereo on Fox's most recent laserdisc of the picture.

The Last Hard Men (1976)

Music from Goldsmith's 1966 *Stagecoach* and 1969 *100 Rifles* score was tracked into this late-era Chuck Heston western about the pursuit of a gang of rapists (does this make the title a pun?) when Leonard Rosenman bowed out of the project. Goldsmith wrote no original music for it.

The Cassandra Crossing (1976) ●●●

RCA OST 102 (Italy) • 11 tracks - 35:04

Goldsmith wrote a great, driving action score with a distinctly European sound for this bizarre conspiracy movie about a passenger train full of botulism-infected victims hurtling toward a fateful appointment with a big and poorly constructed mountain bridge. Goldsmith contributed a sweeping, melancholy theme for strings and electric harpsichord (also warbled as a song on the album) with some heavy electric bass accents, and a number of spectacularly propulsive action cues full of wild rhythmic changes and odd meters... the most thrilling of which, "Helicopter Rescue," plays out during the transfer of a large, infected St. Bernard dog from the train to a helicopter. The only downside of this score is a sub-par performance, recorded in Italy; Goldsmith is credited with his own orchestrations.

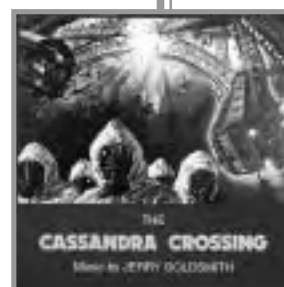
Logan's Run (1976) ●●●1/2

Bay Cities BCD 3024 • 12 tracks - 41:33

One year before *Star Wars* changed all the rules, this drab Michael Anderson adaptation of the pop sci-fi novel was the state-of-the-art in filmed science fiction. Now it looks like one long disco dance sequence, but there are a few good scenes scattered about and if you lose interest in the plot you can always stare longingly at the young Jenny Agutter. Goldsmith's spectacular score ranges from a syrupy, lyrical main theme (lyrics: "As we follow the sun..."), to mesmerizing (and enjoyably cheesy) electronic passages, to some of the most vibrant, thrilling action music in the composer's repertoire ("Intensive Care" and "You're Renewed" almost qualify as modernistic ballet) and two evocative illustrations of the futuristic outdoors ("The Sun" and "The Monument"). The Bay Cities CD of the original MGM LP is a must-have, but this score deserves an expanded album.

Breakheart Pass (1976) ●●●

This unusual period thriller about an American secret agent on a train full of munitions in the 1860s boasts



one of the most spectacular fight scenes ever filmed (between Charles Bronson and boxer Archie Moore, on top of a snow-covered boxcar traveling over high mountain trestle bridges) and one terrific Goldsmith score. The unforgettable title theme sails a thrilling bridge out over a wonderful honky-tonk piano riff, and there are tons of percussive traveling music built around mechanistic, locomotive-inspired rhythms. The suspense cues are dry, but the title music and action material warrant an album.

Take a Hard Ride (1975) ●●●

Tribute to Jerry Goldsmith SPFM 101 • 7 tracks - 16:53

Goldsmith must be one of the only major Hollywood film composers to have a blaxploitation period western under his belt, but if there's a rule about the composer's output, it's that all Jerry Goldsmith western scores *rule*, dude! Opening with a deceptively modest piccolo figure, the score explodes into a rip-roaring western theme and features a boatload of wonderful, Stravinskian rapid-fire action cues as well as beautiful, reflective lyrical cues for guitar, flute and strings. Available in an excellent suite on the Goldsmith SPFM Tribute CD, this awaits a more accessible (and longer) official release.

Medical Story (1975) ●●

TV theme

Goldsmith wrote the theme for this would-be competitor to Chad Everett's *Medical Center*, but orchestrator Arthur Morton handled the score itself. Goldsmith's sudsy romantic theme gains a lot of excitement from a repeating perfect-fourth horn bookend that will remind some of his Oscar fanfare.

Breakout (1975) ●●1/2

While Goldsmith's scores for Sean Connery are always talked about, no one seems to recall that his music for the fine films of Charles Bronson has been almost as good, albeit flying much farther below the radar of the average video-renter of today. *Breakout* involves Bronson as a daredevil pilot hired to get political prisoner Robert Duvall out of a Mexican prison. It's in the style of *High Velocity* and other South-of-the-Border efforts from the composer, and like many Goldsmith scores of the period has never been available in any form.

Archer (1975) ●●

TV series theme

Brian Keith starred in this series as Lew Archer, the private dick created by Ross McDonald, which ran for about three months on NBC. In contrast to the time-honored gumshoe setting, Goldsmith's theme is almost totally electronic for its first third (actually foreshadowing his approach to a lot of *Runaway*) before launching into a robust, brassy adventure theme.

Adams of Eagle Lake (1975) ●●

TV series theme

This is a short-lived television series with Andy Griffith reprising the sheriff character he created in the 1974 television movie, *Winter Kill*. The drama only ran for a half-season before being replaced. Goldsmith scored the titles, basing them on his trumpet solo theme from the earlier movie, reminiscent of *Breakheart Pass*.

Babe (1975) ●●●

TV movie

Goldsmith won one of numerous Emmy Awards for his sensitive, bucolic score for this biopic about Olympic athlete Babe Didrickson (Susan Clark). Goldsmith's title music was spun out from piano and guitar solos, eventually taken up in full flower by strings in a manner not unlike that of *The Other*.

A Girl Named Sooner (1975) ●●●

TV movie

Starring Lee Remick and Richard Crenna, this was a tender and touching story of an abandoned child being raised in the backwoods of Indiana by a childless couple. Goldsmith imbued the TV movie with his customary skill, keeping his half-hour of music sensitive, simple and warm, with harmonica adding to the outdoor color, and widely spaced strings accompanying the gentle melodies. Interestingly, the main theme bears a striking resemblance to one Goldsmith wrote for a 1972 episode of *The Waltons* (titled "The Love Story").

The Reincarnation of Peter Proud (1975) ●●●

This is a creepy supernatural film with Michael Sarrazin possessed by the soul of a murder victim from years earlier. Goldsmith's score is a highlight of his supernatural *oeuvre*, with a weird and moody title melody put through a series of increasingly fluid, half-heard variations amid reams of eerie, disturbing electronic effects. It's far more musically accessible than something like *The Mephisto Waltz*, but equally experimental.

Ransom (1975) ●●

Silva Screen FILMCD 081 • 7 tracks - 24:12

An obscure Sean Connery thriller, *Ransom* is no *Wind and the Lion*, but it does boast a rich, extended and powerful theme for horns that gets a workout in both the film and the album. Also featured: some cool, sneaky writing for harpsichord and orchestra and a lengthy "flight" pursuit cue that opens up into some surprisingly jazzy lyricism. Silva Screen's CD couples the score with *The Chairman*, both from inferior sources; track info above refers to the *Ransom* portion.

The Wind and the Lion (1975) ●●●●

Intrada MAF 7005D • 14 tracks - 38:44

Goldsmith's Oscar-nominated score for this Sean Connery-Candace Bergen romantic period adventure remains one of his finest, most rousing and wildly romantic compositions ever, and it would have surely won an Oscar in 1975 had it not been for a little movie called *Jaws*. From Goldsmith's exultant, barbaric title theme to the frenetic opening action cue ("The Horsemen") to what still may be the crowning achievement in the composer's action scoring repertoire ("Raisuli Attacks"), *The Wind and the Lion* is a perfect match of old-fashioned Hollywood pageantry and Goldsmith's unerring sense of cultural oddity. Available on a great-sounding Intrada CD, no fan of Goldsmith's output should be without this score.

Next Issue: Jerry Goldsmith: The Watergate Years!



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

The Towering Inferno and Other Disaster Classics ★★★^{1/2}

VARIOUS

Varèse Sarabande VSD-5807

12 tracks - 69:35

This is the first in a new batch of highly anticipated re-recordings produced by Varèse's Robert Townson. The project apparently began under the baton of the departed Joel McNeely (who conducts *The Towering Inferno*, *Twister*, *Independence Day* and *The Swarm*) and finished under John Debney (who tackles *Earthquake*, *The Poseidon Adventure* and *Titanic*), although the remaining cues (from *Dante's Peak*, *Volcano* and *Outbreak*) are the original film recordings released by Varèse.

The Towering Inferno (1974) was probably the first theatrical film to showcase the beginnings of John Williams's blockbuster style, and he wrote a bustling, high-energy main title that remains one of the most rousing and enjoyable works in the composer's oeuvre. Townson serendipitously recorded the only three tracks I ever used to listen to on the old Warner Bros. LP: "Main Title," "Planting the Charges and Finale" and the glitzy romantic end title, "An Architect's Dream." "Planting the Charges" is a great, slowly pulsing and lengthy suspense cue which takes the brooding low brass textures and modernistic effects of Williams's underscore to *The Poseidon Adventure* and adds a compelling rhythmic structure. As in all the Varèse re-recordings, the sound is rich and spectacular, but there are occasional, jarring missteps in the performance and at least a couple of what appear to be mis-transcribed notes.

Following the generous 19:42 of *Inferno*, everything on the CD is available elsewhere: Mark Mancina's opening to *Twister* bursts with rapid-fire energy as it

attempts to convince us (along with director Jan DeBont's sweeping helicopter shots of the Kansas countryside) that we should be very excited about competing groups of tornado chasers. John Williams had a double dose of disaster in 1974, also supplying music for Mark Robson's *Earthquake*, a film that made *The Towering Inferno* look like a work of artistic genius. Williams must have about had it with the genre by then, because his *Earthquake* main title theme is a virtual replay of the melody from his *Towering Inferno* end title—with some pop backbeats that aren't well handled by the Royal Scottish National Orchestra.

Jerry Goldsmith had the dubious honor of scoring the film that broke Irwin Allen's box-office winning streak, *The Swarm* (1978). Joel McNeely's take on Goldsmith's exultant, rhythmic end title music is excellent, largely matching Goldsmith's original album performance. John Debney's recording of Williams's title music to *The Poseidon Adventure* gets off to a great start, but lacks the power of Williams's original version. The next three original cues from *Dante's Peak*, *Volcano* and *Outbreak* effectively capture the high points of those scores (I like Alan Silvestri's growling horn effects from *Volcano*), and Joel McNeely's recording of "The Day We Fight Back" from David Arnold's *Independence Day* appears to have at least a few seconds of introductory music not heard on the original album. Finally, for anyone who hasn't had enough of *Titanic* yet, there's a lengthy suite of material from that film conducted by Debney.

Williams fans will have to have this CD for his three disaster scores, particularly for the otherwise unavailable-on-CD music from *The Towering Inferno*.

—Jeff Bond

Payback ★★^{1/2}

CHRIS BOARDMAN & VARIOUS

Varèse Sarabande VSD-6003

11 tracks - 36:23

Payback is based on the same book as John Boorman's *Point Blank*, which starred Lee Marvin. The new film stars Mel Gibson and features a score which is a remake of David Shire's brilliant *The Taking of Pelham One Two Three*. I declared a self-moratorium on griping about temp tracks a while back. It's become the most boring topic in the world: every composer seems to be forced to copy some other piece of music at some point, and there doesn't seem to be anything to be done about it. Also, when you accuse someone of borrowing a specific piece of music from the temp these days, it's just as possible that they're borrowing from a tracked cue that is itself a fourth-removed copy of some other cue that found itself tracked into a film a few years earlier.

Payback is a special case, because for once we're not talking about a copy of some already redundant piece of program music (Horner's "Bishop's Countdown" from *Aliens*, for example), but something that still ranks as a fresh and distinctive piece of music. David Shire's pulsating, serial jazz title music to Joseph Sargent's *The Taking of Pelham One Two Three* is indelible and instantly recognizable once it's been experienced. Chris Boardman's version features textures that are more metallic in spots, but the overall recreation is spot-on, with a minor-third bass ostinato, pulsating rhythm section, and very idiosyncratic lines

for brass and saxes.

It's been pointed out that FSM is partially responsible for the *Payback* score because we released the CD of *Pelham*, thus exposing contemporary Hollywood to the music (it showed up in a trailer for the Bill Murray comedy *Larger Than Life*—from a subway thriller to an elephant movie). And it's true that we pine for the days when film scores sounded like *Pelham*, and wouldn't be appalled if a composer or director heard the CD and said, "Hey, that would be a cool way to score a movie today." But there's a difference between being inspired by something and simply ripping it off. The point of making people listen to this stuff is to show that all film scores don't have to sound



the same, that there are infinite stylistic avenues to go down. While it would have been cool to see someone do something inspired by *Pelham*, when the recreation is this close, I really believe David Shire deserves a credit. Chris Boardman did a great job of rearranging Shire's ideas, and the rest of the score at least attempts to go off in other directions (there's 14:51 of it here, coupled with classic r&b hits). But it's sad to realize that people will walk out of this movie, very probably talking about its great theme music, and they will never know who was actually responsible for it.

—J.B.

(continued on the next page)

The Deep End of the Ocean

★★★½

ELMER BERNSTEIN

Milan 73138 35873-2

9 tracks - 30:07

What a joy it is to have an ambassador of good taste score a contemporary movie. Elmer Bernstein scored his first movie in 1950. That's when my dad was two years old—forget

about me. Nearly 50 years later, Bernstein is still going strong, and while his career has had its ups and downs, his inimitable style has meshed with more genres of film than most composers could ever dream of. Like ketchup, it generally tastes the same, but it goes on some important foods no matter when or where you eat them.

The Deep End of the Ocean is the latest in Bernstein's oeuvre of

scores for childhood. Here, Michelle Pfeiffer is a mother who suffers the loss of her child, only to be reunited with him years later. The opening theme has a maudlin quality that unfortunately recalls an afternoon soap, but the album soon proceeds to classic Bernstein passages, at turns wondrous, joyous, suspenseful and sad, as pioneered so long ago on *To Kill a Mockingbird*.

If there's one problem, it's that this music feels alien to the social world of children today. In *To Kill a Mockingbird*, the melodies came effortlessly out of the Depression-era setting, as if they were tunes the children themselves would sing (and actually, they do). Here, Bernstein's gestures evoke a delicate innocence, but it feels like one the characters themselves would not know. Either that, or the movie is little

SOMEWHERE IN TYPE

Two Reviews by James Southall



John Barry: A Sixties Theme

by EDDI FIEGEL

Constable Publishers (London), ISBN 0-09-478530-9, 262 pp., £16.99

John Barry: A Life in Music

by GEOFF LEONARD,

PETE WALKER & GARETH BRAMLEY

Sansom & Company (Bristol), ISBN 1-900178-86-9, 244 pp., £24.99

Biographies of John Barry are like the number 18 bus—you wait all your life for one to appear, and then two come along at once. *John Barry: A Sixties Theme* by Eddi Fiegel and *John Barry: A Life in Music* by Geoff Leonard, Pete Walker and Gareth Bramley were published just one week apart. The former takes a gossip-column approach to the composer's high-flying life in the '60s, while the latter takes a more dignified look at his career as a whole. Eddi Fiegel is

ONE MAN, TWO STORIES

A Sixties Theme dishes personal details of Barry (pictured with Jane Birkin) while *A Life in Music* hews more to the professional side—both make fascinating reading.

a radio journalist in Britain who claims to have followed Barry's work with fascination from an early age, while Leonard, Walker and Bramley are the well-known Barryphiles behind the Play It Again record label, which has released much Barry (and other) music on CD.

Barry has led a fascinating life, and been immersed in cinema and music virtually from the womb. His father owned a chain of cinemas in the Northeast England, and Barry was at home in the projection box by his teens; concurrently, he developed a keen interest in classical music, and then jazz. It was only natural that the young John Barry Prendergast, as he was at the

time, would want to combine his two main interests and emulate his heroes, Erich Wolfgang Korngold, Max Steiner, Franz Waxman and Bernard Herrmann. He never wanted to be anything other than a film composer.

He took a roundabout route to get there, though; at the time, Britain still had a National Service, whereby youngsters were drafted into the army at the age of 18 for a two- or three-year stint. During this period, Barry formed a band with his friends in the army; it was clear even at this early stage that he had talent as both an arranger and composer, and upon his discharge, he persuaded his father to give him financial backing to form the John Barry Seven, his jazz group.

After dubious success with Barry on vocals, the decision was made to "go instrumental," and the Seven achieved phenomenal fame in the U.K., performing both covers of standards and original works by Barry. The band also got a lot of work accompanying singers of the time, both well-established and up-and-coming. One of these was the young Adam Faith, whose singing career blossomed in the late '50s with Barry's assistance. Eventually, Faith was cast in a film, *Beat Girl* (1959), and it was only natural that Barry should be asked to provide the music—and so his first film score was written.

Up until this point in his life, the two books are fairly consistent in their approach; but here, things begin to differ. *A Sixties*

Theme goes on to paint a lurid picture of Barry's life for the next ten years, detailing his various affairs and marriages (most notoriously to the actress Jane Birkin) while barely mentioning his various film scores. *A Life in Music*, on the other hand, sticks much more rigidly to analyzing his film commissions while eschewing private biographical stories, right up to *Swept from the Sea* (including a fascinating insight into Corina Brouder, who provided the haunting vocal for that score, and with whom Barry plans to work again) and *Mercury Rising*.

Both tomes will be greatly interesting to fans of the compos-



more than a weak melodrama.

In any case, so many composers today are so bland and boring. Just hearing 30 seconds of a Bernstein score makes you realize that it doesn't have to be that way. Composers *should* find scales, chords, colors and combinations thereof that they make their own, and write music worth hearing. Anyone who passes up Milan's CD solely because of its half-hour length (it's a U.S.-

recorded work, so the short running time is for financial reasons) is an idiot—the CD ends just when it's getting boring, and so you listen to it again.

—Lukas Kendall

8mm ★★½

MYCHAEL DANNA
Compass III COM 0110
20 tracks - 50:09

Whatever you might think of Joel Schumacher as a

er. Fiegel's is better as a casual read-through (it is fascinating to read about the company Barry kept, including Michael Caine and Terence Stamp) while Leonard's will have greater longevity as a reference manual. The former certainly benefits from having access to Barry for new interviews and anecdotes, but the authors of the latter are greater authorities on the composer and have drawn on more resources to attain their goal of providing the ultimate reference guide. The two books' attitude to criticism is markedly different: Fiegel basically refrains from any kind of negative musical criticism (which is hardly surprising, given that the book is "authorized"), which becomes tiresome, while Leonard, although he doesn't actually criticize things per se, quotes from reviews written at the time of many of the scores to provide opposing viewpoints on the materials. On the other hand, Leonard's work seems almost afraid of revealing personal details of Barry's life, giving it a scrapbook-like feeling, while Fiegel dives into the deep end of that pool headfirst.

As far as pictures go, *A Sixties Theme* contains about a dozen pages of black-and-white photos which have mostly been seen many times before, and concentrate on Barry's earliest days, while *A Life in Music* has literally hundreds of photographs and album covers, over half in color, and many of which have never been seen, right up to the composer's triumphant London concert in April 1998. It also includes an extraordinarily complete discography, something that must have taken months of

painstaking research to compile—every piece of Barry music ever released is listed. Fiegel's merely contains a half-complete filmography.

There is an undoubted difference in focus between the books, but serious Barry fans are urged to pick up both. *A Sixties Theme* provides 250 pages of celebrity anecdotes, while *A Life in Music* has 250 (twice-as-large) pages of musical and historical insights. This gulf in class is compensated in part by a difference in price—the latter biography is more expensive.

It is difficult to believe in this day and age, but John Barry was enormously famous in the 1960s; he really was treated like a rock star. No other film composer has ever come close to this level of fame and it is doubtful that any ever will again. (Sure, everyone's heard of John Williams, but how many times have you seen pictures of him getting off of planes or drinking in bars?) These days, Barry has drifted back into the relative anonymity of his peers, but with new movies, concerts and concept albums on the horizon he promises to keep active. Ultimately there will be a need for a true biography combining views of his personal and professional lives, as only one composer biography has thus far done—Steven C. Smith's *Bernard Herrmann: A Heart at Fire's Center*. Until then, these two books are more than most fans could ever dream of having. FSM

John Barry: *A Life in Music* is now available in the U.S. from FSM; see pg. 40. John Barry: *A Sixties Theme* is as yet unavailable on these shores.

director (please, let's not get into it), he at least deserves credit for giving Elliot Goldenthal some major assignments and for applying composer Mychael Danna to this latest (roundly reviled) "psychological thriller." Danna tends to apply specific ethnic instrumentation and techniques to the films he scores in order to allow us to view the movie's subject matter through a different perspective, and the approach has added immeasurably to films like *The Ice Storm* and *The Sweet Hereafter*.

8mm is pure melodrama, however, and here the effects have uncomfortable associations. *Seven* scribe Andrew Kevin Walker is again out to explore the nature of evil, and Danna's score has the same tragic gravity that Howard Shore brought to *Seven* and *The Silence of the Lambs*. As Nick Cage's detective moves from the rarefied atmosphere of his client (as gloomily depicted in the opening cues "The House," "The Call" and "The Film") to the gritty underworld of crime and porn ("Missing Persons," "Hollywood") Danna brings the Moroccan effects he's chosen for this film to the fore. "Missing Persons" is an exciting, elegant cue, with the wild Moroccan instrumentation and percussion backed by a slithering carpet of low strings surging and coiling beneath the ethnic dances. The composer takes the action-movie cliché of walls of high-octane, kodo-style percussion into an interesting new direction with the effects he brings to bear in the climactic "Rainstorm," which features shrill, whistled Moroccan war chants.

But is Danna using the alien sound of Middle Eastern music as a corollary for evil, alienation, "the Other," the multi-ethnic makeup of Los Angeles, or what? Somehow I can't believe it's the former, but Schumacher's film doesn't have much more to say other than that families are good and evil is bad. This is really the most conventional film that Danna has scored, and the results make for a lengthy and involving album (courtesy Compass III), if you can avoid



being thrown off the scent by the Moroccan elements. —J.B.

Playing by Heart ★★★

JOHN BARRY & VARIOUS
Capitol CDP 7243 4 97991 2 7
13 tracks - 58:31

Playing by Heart is a relationships drama set in Los Angeles which teases and eventually reveals the connections between a sizable cast of disparate characters. The film attracted stellar actors—Sean Connery, Gena Rowlands, Gillian Anderson, Anthony Edwards, Madeleine Stowe, Jon Stewart, Dennis Quaid, Angelina Jolie, Ryan Philippe—and is somewhat given over to them with many talky and actor-y scenes.

Musically, *Playing by Heart* straddles no less than four worlds. First off, there are the contemporary pop songs which should be enjoyed by ordinary humans (performers include Bonnie Raitt and Moby), the same way they come in and out of the movie as source music. Then, there is the Chet Baker jazz world, represented on the CD by "Everything Happens to Me," meant to evoke the film's themes and atmosphere, and alluded to in the film's dialogue. Third are several airy and upbeat cues by Christopher Young—added late into the picture, and not appearing on the album—and fourth is the distinct and bittersweet world of John Barry.

This last component should be of the most interest to FSM's readers. Although originally tout-

ed as a return to Barry's jazz roots, the score is more a continuation of his classic melding (since *Body Heat*) of a jazz rhythm section with orchestra, as most recently accomplished in the last track of his concept album, *The Beyondness of Things*. Special mention must be made of the exquisite soloists: Chris Botti (trumpet), Mike Lang (piano) and Leland Sklar (bass). Two tracks can be found on Capitol's song collection: "Remembering Chet" (4:28), a minor-moded and somber composition, and the concluding "End Game" (4:44), which shifts to major and soars aloft on a quintessentially Barry construction of melody and simple—and perfect—chord changes.

Playing by Heart consists of many slice-of-life snapshots, but from time to time somebody stumbles onto a larger issue—there's an encounter, revelation, or expression (not to mention a character dying of AIDS). It is here that Barry's music is used, and as Barry's music always

best to score the scenes taking place at a youth-oriented club with actual dance music.

All in all, Barry's music does not gel completely with *Playing by Heart*'s unusual structure, but it adds considerable weight to its themes of love and time. The totality of Barry's contribution will soon be released by Decca in England. —L. K.

Rushmore ★★★½

MARK MOTHERSBAUGH
& VARIOUS
London 314-556-074-2IN02
20 tracks - 49:19

Wes Anderson, the director of *Rushmore*, admits in the liner notes of this album that he had intended to score his entire film with British Invasion rock and roll hits. He felt that the loud, angry songs from bands like the Kinks that wore blazers and ties were the perfect musical analogy to the main character of the film—a loud, angry teenager who wears a blazer and tie.

What Mark Mothersbaugh brought to this quirky prep school comedy was a deserved air

of sophistication. His nine score tracks total a precious 9:45 of the CD's running time. There is but one distinct theme, a catchy phrase for

the main character, Max, heard on "Sharp Little Guy" and "The Lad with the Silver Button." The rest of the score feels like a sampler box of chocolates from different scenes in the film. The cohesive element (the chocolate) is the almost classical sound that Mothersbaugh brings out of an ensemble that includes flute, guitar, mandolin, harpsichord and glockenspiel.

Beneath this umbrella of sound, Mothersbaugh samples from a variety of styles. "Friends Like You Who Need Friends" is an organ-powered war chant, "Hardest Geometry Problem in the World" moves from a Greensleeves-esque guitar

melody to a "Flight of the Bumblebee"-type tempo on flute, and "Piranhas Are a Very Tricky Species" sounds like an improv from Louis Prima's drummer. Every cue has an upbeat tempo and the score meshes well with the source tracks. One cue, "Snowflake Music," is not original to *Rushmore*, but is from Mothersbaugh's score to *Bottle Rocket*, a film directed by *Rushmore*'s producer, Owen Wilson.

Although short, the score is enjoyable. The quirky, ensemble arrangement is reminiscent of the '60s and '70s jazz scores from masters like Barry and Mancini. In today's big-budget, big-sound madness, kudos to Disney and Touchstone for financing a film that didn't need to break box-office records (or sound systems) to be a great film, and kudos to Mothersbaugh for putting a great-sounding score behind it.

—Tim Kurkoski

Something to Believe In ★★★

LALO SCHIFRIN
Aleph Records 008
9 tracks - 67:29

Although the cover for this CD boasts of Plácido Domingo's rendition of the title song, and although the disc contains two separate versions of said tune, the true feature of the album is Lalo Schifrin's second piano concerto. Under the capable fingers of soloist Jeffrey Biegel, the Piano Concerto #2 ("The Americas") is a startlingly diverse work that often sounds like a close relative of Schifrin's *Jazz Meets the Symphony* series, though the concerto doesn't quite obtain the same sense of focus. Few composers today are as apt as Schifrin in obscuring the seams between the opposing styles they've welded together. In the three movements of this concerto ("Blues," "Tango," and "Carnival") the composer travels through a wide trench of popular, modernistic, and Neo-Classical phrases while allowing each to become informed of the others' peculiarities. Schifrin's orchestrations are as colorful as always—though some of the ideas manage to pass by more quickly than one would hope. The piano writing is

showy but not excessively virtuosic, which works well with the essential lyrically quality of the concerto.

Lyrical or not, the 42-plus minute piano concerto (all three movements frustratingly relegated to a single track) is probably the harshest music to be found on this otherwise soft-spoken disc. As Schifrin himself notes in the brief liner notes, this is the most understated he's been since his score to *The Fox* (1968). Besides the two moody, old-school "Something to Believe In" cuts, there are two Silvestri-style-magic cues and another song, "No-One [sic] Home." Balakirev's "Islamey" and Simply Red's "We're in This Together" round out what ends up a mixed bag.

—Doug Adams

Tango ★★★★★

LALO SCHIFRIN & VARIOUS
Deutsche Grammophon 459 145-2 GH
22 tracks - 63:03

Interesting factoid about Lalo Schifrin number 38: he played piano for Astor Piazzolla. Piazzolla, of course, was one the world's predominate composers of artful tangos. (He's best known to film music fans as the guy who composed the thematic tune from *12 Monkeys*.) This pegs Argentinean Schifrin as the obvious choice for *Tango*—a film that uses Hispanic dancing as its major story-telling vehicle. He was also the right choice. For the film, Schifrin assembled a handful of tango compositions, seven of which now reside on this disc. Each is more or less written for the standard tango band of a handful of strings, piano, and bandoneon (a close relative of the accordion)—the major exceptions being the symphonically dramatic "La represion," which utilizes full orchestra and chorus, and "Tango para percussion," which is composed solely for percussion.

What's interesting about Schifrin's use of the tango form is that the song-construction has seemingly lent his style a new focus. His usual sprawling sense of color is given a tight frame in which to shine, but the result is all the more accessible. The tango forms also give Schifrin a chance

(continued on page 42)



does—from *Midnight Cowboy* to *Dances with Wolves* to everything else—it shifts the tempo into a low gear but elevates the feelings to a high one. The strong sense of macro structure, the simplicity of the melodies, and the size but relative stasis of Barry's orchestra make his scenes all about potential, rather than actions.

Unfortunately, the film is somewhat clunky in transitioning in and out of Barry's cues (some are all but inaudible), but there probably was not much choice as his music would not have been appropriate for the more light-hearted and contemporary scenarios. For example, as much as I love *King Kong*, it was probably



feature selection

Prince Valiant

The Classic Adventure Score by Franz Waxman! Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of The Adventures of Robin Hood and Star Wars. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives

music

...exclusive to FSM!



Patton/The Flight of the Phoenix

Classic Jerry Goldsmith war soundtrack plus rare Frank DeVol adventure score on one CD! Jerry Goldsmith's Patton (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. The Flight of the Phoenix (1965) is a superb adventure film about a cargo plane that crashes in



the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert.

\$19.95

100 Rifles

Original soundtrack by Jerry Goldsmith. Never before released! 100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the



mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

\$19.95



The Return of Dracula

Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire. From the composer of Star Trek's "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: The Return of Dracula (1958) is based on the Dies Irae, I Bury



the Living (1958) features creepy harpsichord, The Cabinet of Caligari (1962) has a beautiful, romantic theme, and Mark of the Vampire (1957) recalls Fried's score for Stanley Kubrick's The Killing. 24 pg. booklet. \$29.95

(Shipping charges are same as a

single CD)

Fantastic Voyage

The Complete Unreleased Score by Leonard



Rosenman! Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of Lord of the Rings, East of Eden and Star Trek IV) is one of his most famous and has never been available in any form. It is a



powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

\$19.95

The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williams! The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. The Paper Chase is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to Conrack (1974). \$19.95



Stagecoach/The Loner

Original soundtracks by Jerry Goldsmith! Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to the 1965 western TV series by Rod



Serling (sounds like Rio Conchos): main and end titles and two episode scores. \$19.95

The Wild Bunch

restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film;



THE CLASSICS CHARTER CLUB

Want to step to the front of the line? Simply send us your name, address and credit card information (VISA, MasterCard or American Express), and we will send you automatically each CD as it is released. You can return any disc for a full refund or credit within 30 days. Each CD will cost \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); charges will be processed at the time of shipping.

Pre-order A Send me Everything!

Pre-order B Send me each subsequent

Silver Age Classic CD for \$19.95.

Pre-order C Send me each Golden Age

Welcome to the
FSM
Marketplace.
We're pleased
to offer hard-
to-find,
unusual
soundtrack-
related prod-
ucts.
To order, use
the handy
mailer
bound into the
magazine

books
...for music lovers

The Music of Star Trek: Profiles in Style

by Jeff Bond

This is the first-ever history of Star Trek soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by Star Trek II and VI director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain



shows were tracked and credited; Classic Trek manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Press. 224 pages, softcover, illustrated. \$17.95

A Heart at Fire's

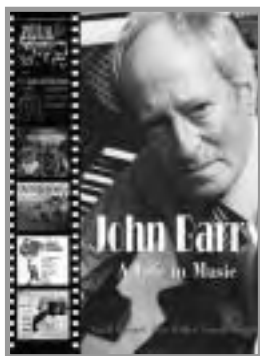
Center: The Life and

Music of Bernard

Herrmann

by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as Citizen Kane, Vertigo, Psycho and Taxi Driver, but he was an irascible, passionate personality



famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover.

\$39.95

U.S. Exclusive-Only from FSM

John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for You Only Live Twice, Diamonds Are Forever and The Living Daylights) and information relating to 007. In fact, Barryphiles overall

will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

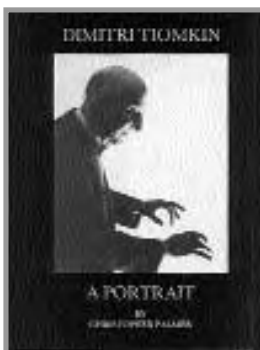
Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated.

\$44.95

Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the longtime film music columnist for Fanfare magazine, whose illuminating reviews have placed film music in a serious academic context as well as enter-



tained with their sharp observations. Overtones and Undertones is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are The Sea Hawk (Korngold), Double Indemnity (Rózsa), Laura (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental



section features Brown's probing inter-



views with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover.

\$24.95

Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (Lost Horizon, High Noon, the Hitchcock films, Giant, 55 Days at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

\$24.95

VideoHound's Soundtracks: Music from the



Movies, Broadway and Television

Edited by Didier C. Deutsch,

Foreword by Lukas

Kendall

This massive 1024-page book contains reviews of

over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records.

\$24.95

Film Composers Guide

1997-1998 Fourth Edition

Compiled and Edited by

Vincent J. Francillon
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers: \$39.95

Out-of-Print-Cheap! McNally's Price Guide for Collectible Soundtrack Records (1950-1990)

by Keith and Dorie McNally

This 1994 LP price guide was an attempt by mail-order dealer West Point Records to compete with the existing soundtrack guide by Jerry Osborne. 240 pages in all, it features 780 black and white photos of rare album covers along with exhaustive listings (over 2300 in all) for 12", 10" and 7" LPs, plus sections on television soundtracks, original casts and foreign editions. It also has a lengthy introductory section with essays on soundtrack LP collecting, including information on foreign markets.

McNally's Price Guide originally sold for \$29.95. Now out-of-print (West Point Records itself having gotten out of the business), remaining copies are available from FSM for a mere: \$9.95

books

...for composers
The Click Book

Comprehensive Timing Tables for Synchronizing Music to Film
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)... Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page... Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed... Tutorial in SMPTE-to-Absolute time conversion... Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. Price is the industry standard for click books; this one gives more value for money! \$149.95

New Edition!
1999 Film/TV
Music Guide

From the Music Business Registry
Is your career worth investing \$95? Contains exhaustive directories of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers.

\$94.95

back issues
...of Film Score!

Volume One, 1993-96
Issues are 24 pp. unless noted.
Most 1993 editions are xeroxes only
* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
#32, April '93 16 pp. Matinee temp-track, SPFM

video

Basil
Poledouris:
His Life and
Music

An intimate visit with the composer of Conan the Barbarian, Big Wednesday, Free Willy, Starship Troopers and Lonesome Dove. Take a tour of his work and



lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of

Starship Troopers, as well as dozens of behind-the-scenes and family photos, and special appearances by

'93 Conference Report, Star Trek music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, June '93 16 pp.



Goldsmith SPFM award dinner; orchestrators & what they do, Lost in Space, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* #35, July '93 16 pp.

Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary. #36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic omelet, fantasy film scores of Elmer Bernstein.

* #38, October '93 16 pp.

John Debney (seaQuest DSV), Kraft & Redman Pt. 2. * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, Nightmare Before Christmas and Bride of Frankenstein reviews.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording The Magnificent Seven.

* #41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (Heaven & Earth), Rachel Portman, Ken Darby; Star Wars trivia/cue

sheets; sexy album covers; music for westerns; '93 in review.

* #44, April '94 Joel McNeely, Poledouris (On Deadly Ground); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (Maverick), Graeme Revell (The Crow); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.

* #46/47, June/July '94 Patrick Doyle, Newton Howard (Wyatt Earp), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* #48, August '94 Mark Mancina (Speed); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (The Lion King), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (Forrest Gump), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet;



Recordman on liner notes. #51, November '94 Howard Shore (Ed Wood), Thomas Newman (Shawshank Redemption), J. Peter Robinson (Craven's New Nightmare), Lukas's mom interviewed; music of Heimat, Star Trek; promos.

* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, StarGate liner notes, Shostakovichs Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (Star Trek); Sergio Bassetti, Jean-Claude Petit & Amanda Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (The Jungle Book), Silvestri (The Quick and the Dead), Joe Lo Duca (Evil Dead), Oscar & Music



Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on Young Sherlock Holmes, Miles Goodman interviewed, '94 Readers Poll, Star Trek overview.

#58, June '95 Michael Kamen (Die Hard), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos),

Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (Batman Forever), Kamen Pt. 2, Chris Lennertz (new composer), Star Trek: The Motion Picture (analysis), classical music for soundtrack fans.

#62, October '95 Danny

Elfman Pt. 1, John Ottman (The Usual Suspects), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on GoldenEye, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.

* #65/66/67

January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, Robotech, Star Trek, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's The Taking of Pelham One Two Three; Carter Burwell (Fargo), gag obituaries, Apollo 13 promo/bootleg tips.

#69, May '96 Music in Plan 9 from Outer Space; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (Twister), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review. #71, July '96 David Arnold (Independence Day), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's The Player, Escape from L.A., conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview:

Shipping info:
CDs/video: \$3 first item, \$1.50 each additional
U.S./Canada.

\$5 first item, \$3 each add'l rest of world. Books: \$5 each U.S./Canada, \$10 rest of world.

(continued from page 38)

to dole out some more of his immediately catchy bass lines—here in a slippery chromatic style. (Does any film composer write better bass lines than Schiffrin?) The “Tango del atardecer” is especially qualified in this regard. “Tango barbaro” is a stand-out work as well with its wildly rhythmic and dissonant finale.

Tango fans should also find a lot to enjoy in the included versions of Piazzolla’s “Calambre” and the classic “La cumparsita,” but some of the other works are a bit lightweight. The rating is for Schiffrin’s work, which is highly recommended. —D.A.

They Died With Their Boots On

★★★★

MAX STEINER
Marco Polo 8.225079
25 tracks - 70:05

Fans of Max Steiner should go week-kneed at the prospect of listening to a new recording of what I assume is most, if not all, of his score to the classic Raoul Walsh historical epic *They Died With Their Boots On*, with Errol Flynn portraying Custer from his entry into West Point to his death at Little Big Horn. Marco Polo veterans Bill Stromberg, John Morgan and the Moscow Symphony tackle the score with gusto, creating one of their better albums. There’s a nice, melodic love theme (given a particu-

larly Steineresque, glassy and trembling treatment in “Mystic Teapot—Owl”) and a lovely bouncing melody introduced in track 2 (“Custer Arrives”) which speaks to Custer’s indomitable character. Steiner’s penchant for quoting traditional themes as easy emotional markers for the audience gets taken to extremes here: Steiner references “The Battle Hymn of the Republic” as well as “Dixie” throughout the score’s early battle sequences, reinforcing for any audience members whose attention has wandered that they are indeed watching events from the Civil War: also given the treatment are “When Johnny Comes Marching Home,” “The Battle Cry of Freedom,” “Tramp,



Tramp, Tramp” and “The Girl I Left Behind Me,” as well as Mendelssohn’s wedding march, various trumpet revellies, “Rule Britannia” and “America.”

Steiner’s own material is just as catchy in its own way and has the advantage of not throwing the viewer out of the film every time he or she has to stop and reflect “Hey—that’s ‘Dixie!’” The most effective (and subtle) quotations are from the exciting fife-and-drum march “Garry Owen,” an anthem for Custer and the 7th Cavalry that received a more straightforward yet infinitely more ironic treatment in Arthur Penn’s skewering of the Custer legend, *Little Big Man*. It contrasts beautifully with Steiner’s love theme in the cue “March Out—Sioux.” Steiner’s musical treatment of Crazy Horse and his Sioux warriors seems to take its cue from the word “Crazy,” but it’s actually less clichéd and more sympathetic than the thrumming war drums he used to characterize the Native American foes in his later *The Searchers*.

Steiner was a master at creating Mickey Mousing effects (like the chugging, snare-drum-driven train music in “Grazioso—Train”) that added immeasurably to the swaggering, heroic character of many of the films he scored. The hammering, relentless “Little Big Horn” cue is certainly a highlight of his career. The CD includes around 30 pages of exhaustive liner notes (I always love reading about the reactions of Russian musicians, people who are from an almost completely alien culture, upon playing American film music), and there’s apparently a videotape recording of this performance at the BYU Film Music archives.—J.B. FSM

Things That Go Bump

Little Evil Things Volume One

★★★

Framac Music ISBN 1-891007-01-7
5 tracks - 55:29

Little Evil Things Volume Two

★★★

Framac Music ISBN 1-891007-03-3
4 tracks - 71:20

FRANK MACCHIA &
TRACY LONDON

Little Evil Things is an attempt to cross-breed the sensibilities of old-time suspense radio broadcasts, *The Twilight Zone*, and Stephen King (which are all somewhat related anyway).

Writer/composers Frank Macchia and Tracy London have concocted a series of short horror stories for which Macchia has composed background scores using synths, samples and some small acoustic groupings. The music is brash, sometimes cartoony horror material, particularly in the high-tension vignette “Transformation.” “Little Evil Thing” features an almost blasé, tongue-in-cheek, Thomas Newman-type opening, and somewhat tongue-in-cheek narration by London. It’s unusually descriptive music that would never be allowed in a contemporary movie. “The Quiet Child” is a variation on the old “It’s a Good Life” segment of *The Twilight Zone*, with a moody opening of

string and woodwinds, and scratchy “Danse Macabre” violin solos throughout. “It’s After Me” is narrated by Macchia himself.



“Parasites,” with a man’s body being invaded by maggots, is a more graphic version of Ray Bradbury’s short story “Fever Dream.” While you might think that this would be an appealing listen for older children, there’s definitely an adult sensibility at work in many of the stories (“You look like shit,” someone observes in one of them).

Volume Two features longer, more elaborate stories, and some of the material is pretty wild. “Sisters” tells the story of two women literally joined at the hip who just don’t get along. Siamese Twin catfight—yeah, baby! The second album has a more contemporary feeling, kind of like thirtysomething goes mad. Macchia’s music for “It’s in the



Writer/composers
Macchia & London

Water,” the story of a man with hydrophobia, has a lot of shifting, submerged, undulating textures; my only real disappointment was with the L.A. satire “Blubb,” the tale of a gigantic mound of left-over liposuction fat that threatens Beverly Hills. This was the perfect opportunity to lampoon the musical conventions of giant monster movies, but Macchia’s score maintains a small-scale, droll and ironic tone instead.

The composer plays quite well against the narration throughout both albums and this really does capture that creepy, black feeling of some of the older *Twilight Zone* scores. Of course, like a comedy album, *Little Evil Things 1 and 2* may not hold up under repeated listenings once the punch-line finales of the stories are known. But it certainly scores as a novelty. —J.B.

Order Little Evil Things directly from the company at 877-LIL-EVIL or see www.littleevilthings.com.

Sounding Off on Soundtracks

By James Miller

FILM PRODUCERS, DIRECTORS, COMPOSERS, MUSIC SUPERVISORS, AND STUDIO AND RECORD LABEL EXECUTIVES GATHERED IN NEW YORK CITY ON NOVEMBER 10, 1998, FOR A DAY-LONG CONFERENCE ON "THE PHENOMENON OF THE SOUNDTRACK." THE EVENT WAS PART OF A FOUR-CITY FILM MUSIC FESTIVAL PRODUCED BY KNITMEDIA AND SPONSORED BY DIVX, the much-maligned "pay-per-view" DVD format. The festival included film music concerts in Chicago, Los Angeles, San Francisco, and New York, by such artists as

Randy Newman, Carter Burwell, Ryuichi Sakamoto and Mark Isham.

The first discussion panel of the day featured producer Anthony Bregman (*The Ice Storm*), writer/director Stacy Cochran (*Boys*) and director Morgan J. Freeman (*Hurricane Streets*). The general consensus was that Hollywood is hot on "music-driven films" (read: song compilations sell). The panel also agreed that licensing songs takes up too much time, energy, and money, and that while soundtrack deals can help finance films, the result is that commercial considerations often take precedence over purely musical concerns. No surprises there.

The next panel featured composers Carter Burwell (*Fargo*), John Ottman (*Apt Pupil*) and Stephen Endelman (*Flirting with Disaster*) sounding off on the difficulties posed by temp tracks, short composing schedules, and competition from songs and sound effects. The composers suggested a number of ways to handle these frustrations. Burwell follows a simple rule of thumb and deals with only one person during the scoring process—the director. "I don't let producers' comments influence my music. If they don't like it, they can fire me or funnel their comments through the director." Burwell stressed the importance of a good relationship with the film editor. "I often say to myself, I wish I could have a few more beats. I'll go to the editor and ask for a little more or less, usually at the end of a scene."

Being present during the sound mixing sessions, although tedious, is also a good



Festival attendees included (clockwise from top left) Shudder to Think, Michael Kamen and Carter Burwell

idea. As Ottman explained, "Sound effects people get so involved in their work that they lose sight of the overall film." He added that the score is often seen as a threat to the songs for the soundtrack album. If the composer is present, he can defend the score and encourage the mixers to let the songs and sound effects take a back seat.

Ottman, a self-described "film score freak," was blunt in his assessment of contemporary film scores. "Film music sucks now," he said, criticizing most of today's scores for working on a superficial level, serving the moment with no sense of development. He cited examples like *Armageddon* where the music is created "by committee." The result: "all climax, no foreplay." Burwell, although unconvinced that bad scoring is a new thing, agreed that good film music "should not be telling you the same thing you're seeing on-screen," and should instead create "a parallel universe to the film, telling a story of its own."

Concert Killers

The most surprising statement came from Stephen Endelman, who criticized the trend of film music "being elevated to the status of contemporary classical music." He argued that a lot of film music doesn't stand up to music written for the concert hall. His concern is that the programming of film music in serious concert venues "could kill composers

who really write concert pieces and stunt the growth of composing." In preparing for his own concerts in the DIVX soundtrack festival, Endelman said he "reconceived" his film music, making each piece an entity on its own.

Following the composers panel, Michael Kamen took the floor as the day's keynote speaker, winning everyone over with his candor, humor, and obvious passion for music. Long before he began working in film, Kamen played oboe at the Juilliard School, where most of the music being written and performed was "of an intellectual basis." The appeal of becoming a film composer was the opportunity to write melodically in a tonal idiom. "I love film music so much because it's all storytelling and emotion," he said.

Unfortunately, timing music to picture requires a certain amount of mathematical calculation; something Kamen does not enjoy. He learned early on not to focus too much energy on the mathematical aspects of scoring. On his first film assignment, he tortured himself working out precise timings for every cue. When he arrived at the scoring sessions, he discovered that the video reels to which he had composed had been transferred at the wrong speed: all his calculations were wrong. Thereafter, he resolved never again to worry too much about timing and relies on his music editor to take care of

(continued on page 46)

The pros gathered in four cities to perform, reminisce, compare notes and do a little bitchin' and moanin'.

From Rome, with Love

by John Bender



AS THE SAYING GOES, IMITATION IS THE SINCEREST FORM OF FLATTERY. IN WHICH CASE, HER MAJESTY'S AGENT 007 HAS BEEN FLATTERED UP THE KAZOO. DURING THE DECADE WHEN LOVE WAS FREE AND BATMAN WAS ADAM WEST, SEVERAL EUROPEAN NATIONS WERE USING THEIR CINEMA TO REFLECT BACK AT US BRITS AND YANKS THEIR OWN IDEAS OF AN INFALLIBLE SPY. EVEN THE JAPANESE GOT IN ON THE ACT.

I'm sure you've seen or heard of the Woody Allen movie, *What's Up, Tiger Lily?* That flick is actually an Allen-dubbed version of a 1965 Japanese spy film called *International Secret Police: Key of Keys*.

Compared to other countries, the Germans and Italians seem to have gotten the greatest number of their Bond rip-offs dubbed into English and exported. From some of the titles, such as *Lightningbolt*; *Kiss Me, Monster*; *New York Calling Secret Agent Super Dragon*; *Spy Today*; *Die Tomorrow*; and *Two Female Spies in Flowered Panties*, one can get a sense of the high-camp entertainment value that these films possess. Although never blessed with the open-ended budgets of the Broccoli-Saltzman productions, the foreign counterparts did often have grade-A composers providing their scores. Even Ennio Morricone took his shots at the genre with his writing for *Matchless* and *Operation Kid Brother*, the latter starring Neil Connery, Sean's younger brother. The Italian filmmakers were determined enough with this lookalike production to bother surrounding Neil with many of his sibling's costars from the United Artists series: Daniela Bianchi (Tatiana Romanova), Adolfo Celi (Largo), Bernard Lee (M) and Lois Maxwell (Money Penny). Other Italian composers who were to grace

the crazy Euro-world of "Kiss Kiss Bang Bang!" with the harvest of their skills: Piero Piccioni, Carlo Savina, Nico Fidenco, Armando Trovatioli, and more, many of them heavy-hitters. The films they worked on have become obscure, but for we soundtrack lovers the manna continues to fall, thanks, this time, to Mr. Wolfgang Maier.

Germany's answer to England's Lionel Woodman, Wolfgang has been a dedicated collector, and is now an independent producer of classic Italian and German film score reissues. Being a Euro-collector for many years has positioned Wolfgang, like Woodman, so that he is now able to re-release the most prized scores (both these guys are cognizant of the best titles, and hey, in this business that's half the battle!). Wolfgang's new anthology of Italian secret agent themes, *Our Man from R.O.M.E.* (Ceraton/Lifestyles CT/LS 0301, 20 tracks, 54:07) is burdened with nothing but the good stuff.

The disc kicks off with Wolfgang's audacious coup, his successful resurrection of Bruno Nicolai's exceptional main title vocal for *Upperseven: L'Uomo da Uccidere* (1966). SLC, the late, great Japanese film music label, re-released *Upperseven* in 1997, a typically pristine Japanese production, and complete but for the wonderful vocal by

Betty Curtis. It was a mystery to collectors as to why SLC would leave off the vocal, especially since *Upperseven* is a prime example of a whole score which revolves around a strong main theme song. It didn't take long for the answer to make its way through the mighty "collectors grapevine": the *Upperseven* master tapes had been found in good condition, but the main title vocal had vanished from the GDM archives in Rome.

Early in 1998 Wolfgang was in the thick of production on his *Our Man from R.O.M.E.* anthology when he suddenly had the self-realization that he just might be insane enough to attempt a full-scale re-recording of the *Upperseven* vocal. Of course, the most important aspect of such an agenda would be the performer, and this would have to be a woman. As is so often the case, fate took a hand in the affair. Wolfgang had, a few years earlier, conducted a radio interview with Hubert von Goisern und die Original Alpinkatzen (Hubert von Goisern and the Original Alpine-Cats). At the time Hubie and his "cats" were a successful band in Austria and Germany. What had set them apart was an unexpected contemporary invention on the Scandinavian tradition of yodeling. No small portion of their fame was attributable to their lead singer, a beautiful young lady with a highly trained voice named Sabina Montes. Sabina, along with giving voice to the hybrid yodeling, had also been experimenting with "throat singing," a shamanistic technique taught to her by an actual Mongolian practitioner.

Belying her porcelain sex-kitten appearance (she's turned down film roles built on this stereotype) Sabina, at 24, was already an accomplished artist, and obviously one not afraid of a challenge, when Wolfgang contacted her to discuss his "Upperseven" scheme. I had the pleasure of interviewing Sabina on just this topic, and we spoke about her first professional excursion into the fantastic world of Italian film music (please bear in mind that English is a second language for Miss Montes):

JB: *How did Wolfgang approach you for this project?*

SM: What does approach mean?

JB: *I'm sorry, how did Wolfgang go about asking you to do this song?*

SM: Well, last year in the spring he called me. He said there is a film music which he can't put on a record because the version where a woman sang on it, this is lost. He has a clean copy of the vocal version without singing [the original backing track, or "TV" mix], and he asked me if I want to do this. I told him that I love jazz very much. So he sent it to me, and oh, I love this song! I thought, "Wow, yeah, this is it!" I love this kind of music, and I think with the modern music that we have now there are no more

such composers. And so I learned “Upperseven,” and in about two weeks I come to Regensburg and we make this song.

JB: *You only had two weeks to rehearse?*

SM: Wolfgang had sent me the good version without singing, and the film’s original vocal [taped from a video], but this old vocal was so eeeeeaaaarrrrr [Sabina makes a sound like a Walkman playing down on dying batteries], it was terrible! I had the text [lyrics] which Wolfgang wrote for me, and so I learned it. I listened to the old version maybe five times, but it was really absolutely bad! I sang a hundred times the lyrics with the good instrumental version.

JB: *Did Wolfgang explain anything to you about Italian cinema, and its music from that period?*

SM: Yes, he did. He showed me much CD and records, and so I was getting into it. But you know, I love that time, for example I love Marilyn Monroe very much.

JB: *I can’t believe you just said that. In all honesty, when I first listened to your recording I was reminded of Marilyn Monroe! Your singing is much better of course, but you certainly possess something in your style which invokes Marilyn’s sultry spirit. Your voice is very feminine, very sexy. It is so appropriate that you connected with this project. Bruno Nicolai’s Upperseven, with all of its James Bond ‘60s sound, really allowed for you to get into the mode of that marvelous period.*

SM: When Wolfgang first heard me sing “Upperseven” he said, “Wow, it’s great!” But for me it was just how I felt about this song. It’s not me, it’s the music is so wonderful.

One of the prime movers of the pinnacle epoch in Italian film music, Alessandro Alessandroni, was a participant in Nicolai’s original recording over 30 years ago. Wolfgang and Sabina respectfully visited the Maestro at his home and played their fresh take on Nicolai’s classic theme. Alessandroni was so enthused by the potency of Sabina’s interpretation that he responded, “Oh, I’m now an old man, how can I join you? I wish I was young again and could work with you!”

As for my initial response to Sabina’s “Upperseven,” I was surprised. On the technical side I was amazed by the authenticity of the aural texture recreated—pure 1960s. I’ve since learned this is due to Wolfgang’s doggedness at finding a recording studio that still had in their possession a *functional* 1960s microphone. Aesthetically, I knew Wolfgang would select a woman who could sing with full competence. What I didn’t expect was such a distinctive and personalized response, especially from so young an artist as Sabina. Besides a hefty dose of breathy sensuality, at several junctures throughout the piece she employs some unusual vocal maneuvers—and they work.

It’s now hard to imagine the song performed any other way.

If *Our Man from R.O.M.E.* had Sabina Montes’s “Upperseven” followed by nothing else but 19 tracks of toilets flushing it would still be a must-have item. In fact, “Upperseven” is joined on this disc by a fine gathering of carefully selected tracks, some never before available. Included is the vocal and instrumental of Berto Pisano’s and Jacques Chaumont’s main title for *Kill!* (the English-dubbed print of the 1972 film was called *Kill! Kill! Kill!*). I first heard this amazing orchestral eruption of violence and energy on Peter Blumenstock’s promotional release of last year, *Crippled Champions: The Soundtrack Generation*. He ran the vocal by Doris Troy. Logic dictated that, sooner or later, I would come across the most daring, brazen, title track power-ballad ever—I’ve been immersed in film music for over 20 years and I’m not afraid to pronounce that *Kill!* is probably the ultimate, the last word in testosterone-injected film theme fury. You don’t play this piece, you

Prepare to meet the Double-O Doppelgangers, and femme fatale Sabina Montes—who gives voice to “Upperseven”



detonate it! Here is a quick sampling of the sulfurous lyrics:

They bought the law—yeah, Bought it! Bought it! Bought it!

Sweep free on bail—Laughin’! Laughin’! Laughin’!

Kill the bastards—Bastards! Bastards! Bastards!

Kill them, kill them, kill them!

Troy was born to sing this incredible theme. Her striking, androgynous voice has just enough strength to cut through Pisano’s blasting horns, unrelenting percussion and crashing string clusters. The skill and precision with which this difficult composition has been arranged and conducted has re-inflamed my awe of the Italian film music community. Every time I play *Kill!* it’s like discovering film music again for the first time. If you have yet to hear it, I envy you—you cannot be prepared!

Other tracks include more Nicolai, infec-

tious themes from *Agente Special LK* and *Kiss Kiss Bang Bang*, a cool suite from Carlo Savina’s *A Gentar si Muore Facile*, and Umiliani’s swinging theme to *Due Mafiosi Contro Goldfinger*, which is beautifully enhanced with a cameo by Edda Dell’Orso.

Simultaneously with *Our Man from R.O.M.E.* Wolfgang has also released a related two-score CD by Piero Piccioni, *Agente 077 Dall’oriente con Furore* and *Missione Morte Molo 83* (Tsunami TOS 0306, 23 tracks, 58:59). Both scores are for ‘60s Italian spy films. Besides being an obvious collector’s item (buy this now or say goodbye to these two scores forever) this disc also turns out to be a pleasurable listen when experienced in its entirety, the direct result of Wolfgang spending countless hours working diligently at editing and arranging the cues until they flowed like honey, one into the other. MMM 83 has a main theme that reeks of some probable spaghetti western affiliation. Personally, I’m convinced Piccioni recycled a rejected western composition for this espionage caper.

Calabria Cops + Dusseldorf Desperadoes = Good Music for You and Me!

The last, but not least, in Wolfgang’s current batch of three is *Die Schwarzen Adler von Sante Fe* (Dolce Vita SK 1174, 34 tracks, 62:37). *The Black Eagles of Sante Fe* was a 1965 German, French and Italian co-production. Made in the heat of the European cinema’s western fever, the film starred Lex Barker, Forrest Tucker, and a young Rita Moreno. The same year *The Black Eagles* hit theatres, the German label International released an EP (IN-EP 408). This record has become the rarest of all German film score 45’s, with only a handful still known to be in existence. The score was composed by Gert Wilden, a name that could ring a bell with readers in possession of more extensive, cosmopolitan collections. Early last year Pete Blumenstock’s Crippled Dick label released two Wilden CDs, *Schoolgirl Report* and *I*

Told You Not to Cry (FSM Vol. 3, No. 4, pp. 43, 48). *The Black Eagles* is most definitely by the same hand. The sound is bold and energetic—no lazy cues here! As with his work on the erotic films and the krimis, this score has been designed so as to be much more conspicuous, and comparatively incongruous, than that composed for American productions. Wilden is adept with melody, and there are a number of juicy themes here, my favorite being “Cliff and Blade” (track 14). This is one of those wonderful Bernstein-style prairie tunes; emphatically paced at an easy canter, it’s also graced with a big, breezy string section and the requisite harmonica solo.

The crystal-shell insert, beneath a clear tray, bears a photo of Gert Wilden, on which he has autographed each using a silver metallic marker. This release has been limited to only 300, and apparently Japanese collectors have already made a rabid dash at gobbling up a sizable portion of that number. (Someday I must share with you my tragic tale of crossing paths with a gang of Japanese collectors!) If our regular dealers aren’t presently listing this, I suggest you contact Soundtrack Deletions at Hillside House, 1 Woodstock Road, Strood Rochester, Kent ME2 2DL, England; ph: 011-44-1634-711-053. They might have copies on hand.

Three years ago Peter Blumenstock, on his private Lucertola label, released a CD featuring four scores from Italian *poliziotteschi*. Like the spaghetti western, the *poliziotteschi*

(violent police thriller) was a genre born of an American influence; in this instance, the single seed from which the format sprung was Don Siegel’s 1971 masterpiece *Dirty Harry*. But, as with the spaghetti western, this police genre was not just a mimic of whatever was coming out of Hollywood. Italian filmmakers, under economic constraints, needed to be opportunistic with their attempts at initiating substantial formulaic trends within their own industry. They merely used the international success of Siegel’s film to fuel a decade’s worth of significantly *Italian* cop thrillers, exploitation films that were socially relevant within that society.

By comparing the music for the dozens of *poliziotteschi* with the *Dirty Harry* films scored by Lalo Schiffrin, a clear picture can be had of the contextual differences between the two groups of pictures. Because the Eastwood series reflected our American frontier/capitalistic/puritan sensibility of equating crime with an extremely individualized “land/money/morality” threat, the films had to paint their villains as wholly evil. Schiffrin had little choice but to focus on this “bad boys” agenda and came up with a grandly innovative urban gothic, almost a kind of spooky horror-jazz (consider that his *Magnum Force* main title would work nicely in the new vampire-hunter flick, *Blade*). The



Italians, however, do not see crime as a destabilizing element attributable to some form of ungodly “other” who must be expunged, but rather as a manifestation of problems involving every Italian. The music on Blumenstock’s brand new CD of *poliziotteschi* themes, *Beretta 70* (Crippled Dick

Hot Wax CD HW 053, 14 tracks, 52:25) defines the Italian perspective of “crime is us.”

The exciting, hard-driving cues on this beautifully packaged disc represent action/thriller music for the common man—a rock opera that’s played at street level, where real people live and die. Like a lot of Italian film music this stuff is hot and wet, almost too dramatic. The instrumentation frequently involves a tight cluster of synth, electric guitar and bass, sometimes brass, and all riding a racing, molten wave of percussion towards an arrest or a car crash. Only Armando Trovatioli’s *Blazing Magnum* theme gets dressed-up enough to include woodwinds and a layering of violins. It’s a great collection of tracks from 12 films and 13 different composers, including top talent such as Franco Micalizzi (his “Folk and Violence” is the quintessential *poliziotteschi* anthem), Stelvio Cipriani, Goblin and Luis Bacalov. An essential disc for any major collection. FSM

FSM READER ADS

1,000,000 SOUNDTRACKS, ORIGINAL CASTS, TELEVISION, NOSTALGIA LPs! Rare originals, limited editions, imports, reissues, most mint condition! Catalog—\$1.00. Soundtrack/Television Valueguide—\$10. 1,000,000 VIDEO MOVIES! Science fiction, horror, silents, foreign, cult, exploitation, all genres! Rare titles found here! Catalog—\$1.00. Big descriptive catalog—\$10. RTS/FS, Box 93897, Las Vegas NV 89193.

Wanted
Christopher Allen (PO Box 540352, Dallas TX 75354; KnightCEA@aol.com) seeks The Lighthorsemen on CD.
Jim Bianco (ph: 609-751-2011, fax: 609-751-3414) wants anything Stewart Copeland (post-Police only) score related-promo CDs, interviews, unreleased, etc.
Paul Ettinger (RR#3 Shubenacadie, Nova Scotia, B0N 2H0, Canada; ph: 902-758-1377; p_ettinger@stmarys.ca) wants on CD Trinity and Beyond (Stromberg and Morgan); on LP StarCrash (Barry);

and on any format The Last Place on Earth (Jones).
Chuck Mymit (98-40 64th Ave, Forest Hills NY 11374) is looking for a VHS copy of the PBS film *Moviola* about composer John Barry. Also looking for a piano lead sheet for the title music of *Body Heat* (Barry).
Joey T. Stiklius (90 Edson Ave, Waterbury CT 06705; ph: 203-757-4686) is looking for a CD of The Fourth Protocol (Lalo Schiffrin).

For Sale or Trade
Michel Coulombe (3440 Mont-Royal Est, Montréal, Québec H1X 3K3, Canada; ph: 514-529-0133, micoul@hotmail.com) has the following CDs for sale: *Flesh & Blood* (\$235), *The 'Bubs* (\$175), *SpaceCamp* (\$175), *Raggedy Man* (\$200), *Bernard Hermann Concert Suites* (\$350). Postage fees are included.
Jack Hirschhorn (marble@warwick.net) has for sale 1929 RCA AR-1264 Theremin, ex. condition with many vacuum tubes; 4 legs; sound-ing board; 2 original antennae; electro-dynamic loudspeaker; theremin

electrical converter made by Genette. Please email for price and details.

Scott Hutchins (1504 East 83rd Street, Indianapolis IN 46240-2372; sahutchi@iupui.edu) has the following items for sale or trade: *Midnight Run* (Elfmán, sealed), *Defending Your Life* (Gore, sealed), *Tie Me Up! Tie Me Down!* (Morricone, sealed), *Jason Goes to Hell: The Final Friday* (mint, not sealed). Make an offer.
Gordon Lipton (2808 East 11 St, Brooklyn NY 11235; ph: 718-743-2072) has the following CDs for sale or trade: *Man Who Would Be King* (Jarre, \$25), *Cousteau: Cape Form/Channel Island* (Scott, \$25), *Lionheart Vol. 2* (Goldsmith, \$25), *Merlin of Crystal Cave* (Shaw, \$20), *Dressed to Kill* (Donaggio, \$20). Your list gets mine.
David Parsons (139 Village Way, Pinner, Middlesex HA5 5AA, England; ph/fax: 0181-866-3529; david.parsons@btinternet.com) has LP records of soundtracks, original casts, radio, TV, comedy for sale. Lists available by email or snail mail. Send IRC's or cash to the value of £3/\$5 for hard copy snail mail printouts. Want lists

invited. First ad placed in this genre. For sale: Porgy & Bess U.K. Philips R 07522 L (1959) LP soundtrack (ex/ex); special white sample label. Unique advance jacket made in Holland with “Advance copy for the International press” printed on front and back.
Greg Shoemaker, 2839 Rathbun Drive, Toledo OH 43606) has soundtracks on vinyl, movie items. Nothing’s mint, so no mint prices. Two 33¢ stamps nets you a list.
Wijk Walter (Draaiboornstraat 49, 2160 Wommelgem, Belgium; ph/fax: 0032-3-233-31-86) has CDs for sale including rare items like *The Relic* (\$100), *I Know What You Did Last Summer* (\$100), *Apollo 13* authentic promo (\$75), *Tokyo Blackout* (\$200), *Jane Eyre* (\$200) and many more titles. Write or fax for list.

Both Wanted & For Sale/Trade
Michael Mueller (5700 Grelot Rd #1033, Mobile AL 36609; ph: 334-414-1417; mmueller@bellsouth.net) has the following CDs for sale or trade: *The Boys from Brazil* (Masters Film Music, \$70), *Under Fire* (Warner, Japan, \$200), *Wild Rovers/The Great*

THE LASERPHILE

(continued from page 19)

(\$34.98) was bumped to March 23. Although the DVD was to have included most of the supplements from MCA's Deluxe letterboxed laser box-set (which sold for \$124.98), John Williams's isolated stereo soundtrack was *not* announced to be one of them.

Anchor Bay Goodies

Anchor Bay continues to aggressively license titles from a variety of sources on DVD. A handful of movies appeared from the vaults of ABC's library in January (including a great-looking transfer of Sam Peckinpah's *Straw Dogs*, along with *Duel in the Sun* and the long-forgotten Sean Connery western *Shalako*), while Anchor Bay released a handful of Italian horror meister Dario Argento's best films in February, including *Tenebre*, *Phenomena* and *Demons*. (Check the "Andy's Aisle Seat" section of our FSM website for reviews of these individual titles.)

For 1999, Anchor Bay has licensed a package of Disney titles for DVD release, including *The Black Hole*, which will make its widescreen debut on March 30, complete with a remastered Dolby Digital soundtrack. For later in the year, the company has tentative plans for remastered DVD editions of *Never Cry Wolf*, *Condorman* and *Something Wicked This Way Comes*—and wouldn't it be nice if the original, Georges Delerue-scored version could somehow be found in the Disney vaults and screened for the first time? (Anyone interested in this film should also seek out Image's letterboxed laserdisc release, since it contains an insightful audio commentary from Ray Bradbury and the effects supervisors, touching upon the changes and reshoots the troubled production went through before completion.)

Speaking of alternate versions, Anchor Bay has a "Director's Cut" of *Army of Darkness* lined up for next Halloween, while the European cut of *Supergirl* is currently "in the works" for a letterboxed DVD bow, though no date has been set as of yet. As Jerry Goldsmith (and Helen Slater) fans are well aware, the longer *Supergirl* includes alternate music cues and generally runs smoother than the abbreviated version TriStar released in the U.S. Chances are that Anchor Bay is taking their time and possibly looking for more pristine elements to utilize for the DVD since the pan-and-scan print used on their VHS release last year was dark, grainy, and in mono, despite its originating from the longer European edition.

Next Time *More lasers and DVDs! Send all comments and queries to dursina@att.net, and don't forget to check www.filmscoremonthly.com/aisleseat for more reviews.*

CONFERENCE REPORT

(continued from page 43)

any problems that arise. Kamen also takes a "free-wheeling" approach to conducting, preferring streamers to click tracks. He began conducting at the age of three—to records. "I gave some fantastic performances in my living room," he said.

Because composing is a solitary occupation, Kamen explained that he rarely gets to meet other film composers. One of the exceptions occurred when he participated in a film music panel with Danny Elfman and Alan Silvestri at Sundance. It was a rare opportunity to compare notes. They all agreed that one of their greatest frustrations is coming up with a tune they know is right for a film and being told by the director that he doesn't like it. Kamen went on to share some specific examples of his experiences with directors.

Fun with Directors

After seeing *Die Hard* for the first time, Kamen said, "I thought it was a rampant piece of shit. When they asked me to use Beethoven's Ninth, I said, 'If you want me to bastardize German music, I'll fuck with Wagner!'" The director, John McTiernan, argued that he was doing an homage to Stanley Kubrick, who had used Beethoven's Ninth in *A Clockwork Orange*. Kamen agreed to use the Beethoven, but only if McTiernan also agreed to use "Singin' in the Rain," another tune featured prominently in *A Clockwork Orange*. "I decided to have fun with it," Kamen said. "What else can you do?" Later, when working on *Robin Hood*, the film's director told Kamen he envisioned the film as a 12th century drama and wanted the music to reflect that vision. Taking the director at his word, Kamen put together a temp score made up entirely of medieval music. The experiment did not go over well.

"It was so bad I nearly lost the gig."

After listening to Michael Kamen, the last two panels, which focused mostly on the business aspects of songs, were anticlimactic. The first was devoted to music supervisors, including Alex Steyermark (many Spike Lee films), Randall Poster (*Rounders*), Susan Jacobs (54), Bonnie Greenberg (*Ed TV*), and Jeffrey Kimball (*Good Will Hunting*). Because their duties include choosing songs and making temp scores, music supervisors are often seen as the enemy of film composers. Sometimes, however, music supervisors help facilitate an effective balance between score and songs. Jeffrey Kimball, for example, talked about arranging for Danny Elfman and Elliot Smith, who contributed score and songs to *Good Will Hunting*, respectively, to meet and exchange samples of their music during the making of the film.

Who Are the Decision Makers?

The final panel included music department executives, Randy Spendlove (Miramax) and Mark Kauffman (New Line), and record label execs, Charlotte Blake (London) and Scott Greer (Epic). The good news is that both Miramax and New Line expressed their commitment to continue issuing separate score and song albums whenever possible. The bad news is that movie studios and record labels still care more about song albums because, of course, they make a lot more money than score albums. Film music fans can at least take heart in this: according to the panelists, score albums are becoming even more successful than song compilations outside the United States, especially in Asia. It seems that song compilation albums have been around a lot longer overseas than in the U.S., and consumers outside our shores are getting tired of song-based soundtracks. If and when this trend will ever come to America is anybody's guess. FSM

This AUCTION is a means of reaching collectors who do not exclude VINYL LPs from their soundtrack and related collections. I deal almost exclusively in vinyl not (yet) available on CD. Issue 3 lists a year. To receive a copy, write or fax me. This auction is an abbreviation of my regular lists, excluding CDs. All LPs listed here are AM (Almost Mint) or S (Sealed). PH means there is a punch hole (deletion). Minimum bid as shown U.S. \$ only. Postage is extra. Auction ends June 4. Stereo indicated by *.		
LPS		
Bullitt Schiffrin, Warner 1777* (AM)	\$30.00	
The Borgias		
Delerue, BBC Ent -428* (AM)	20.00	
Batman (TV)		
Hefti/Riddle, 20th Fox -4180* (AM)	60.00	
The Chairman Goldsmith, Tetra 5007* (S)	15.00	
Triple Feature (3 scores by Trovatioli/Dankworth) Epic 24195 (AM)	20.00	
A Certain Smile		
A. Newman, Columbia 1194 (AM)	20.00	
Checkmate		
J. Williams, Columbia 1591 (AM)	30.00	
East Side, West Side (TV)		
K. Hopkins, Columbia 2123 (S)	15.00	
An Elephant Called Slowly		
Blake, Bell 1202* (PH) (S)	12.00	
Freud Goldsmith, Citadel 6019* (AM)	25.00	
Flesh & Blood		
Polodouris, Varèse 81256* (AM)	20.00	
Les Galets d'Etretat		
Garvarentz, Barclay 80133* (S) (PH)	40.00	
Go, Go, Go World!		
Oliviero-Nicolai, Musicor 3059* (S) (PH)	25.00	
Great Expectations		
M. Jarre, Pye 18452* (AM)	25.00	
The Golden Seal		
Barry-Kaprow, Compleat 6001* (S)	20.00	
Heidi (TV) J. Williams, Capitol 2995* (S)	25.00	
The Horsemen		
Delerue, Sunflower 5007* (AM)	15.00	
In Harm's Way Goldsmith, RCA 1101* (AM)	40.00	
Lilies of the Field		
Goldsmith, Epic 26094* (AM)	25.00	
Monsignor		
Williams, Casablanca 7277* (AM)	40.00	
My Geisha Waxman, RCA 1070* (AM)	40.00	
McIntock!		
De Vol, UA (Japan Imp.) 946* (AM)	20.00	
Our Mother's House		
Delerue, MGM 4495* (S)	35.00	
The Southern Star		
Garvarentz, Colgems 5009* (S)	20.00	
A Summer Place/Helen of Troy		
Steiner, FMC #1* (AM)	25.00	
The Silver Chalice Waxman,		
FMC #3* (AM)	25.00	
Touch of Evil Mancini, Challenge 602 (AM)	40.00	
13 Jours en France		

Charles Gerhardt, 1927-1999

THE PASSING OF A LEGENDARY CONDUCTOR MARKS THE END OF AN IMPORTANT ERA IN SOUNDTRACK APPRECIATION

by Robert E. Benson

Charles Allan Gerhardt, conductor, record producer and music arranger, died February 22, 1999 in Redding, California, from complications following an operation for brain cancer. He was 72.

Born February 6, 1927 in Detroit, Michigan, Gerhardt showed extraordinary musical instincts at an early age, playing piano when five and composing and orchestrating when nine. His early years were spent in Little Rock, Arkansas. He and his family moved to Illinois after the 10th grade where he finished his public schooling. He served in the U.S. Navy in World War II as a chaplain's assistant in the Aleutian Islands and was a life member of the Veterans of Foreign Wars. After the war he continued his education at the University of Illinois, the College of William and Mary, and the University of Southern California. His studies were always dual: music and science. For a time he attended the Juilliard School of Music in New York.

His first recording sessions as an engineer were for Westminster/Sonora, and in 1950 he began a long association with RCA Victor, first working in New York and later in London. His first job was processing early 78rpm recordings by Artur Schnabel and Enrico Caruso for issue on the then-new LP record. Gerhardt's musical gifts and understanding of the technicalities of recording were quickly recognized. During the next decade he recorded many of RCA's leading artists including Vladimir Horowitz, Wanda Landowska, Kirsten Flagstad and William Kapeli. He made one of the first RCA experimental stereophonic recordings, music of Menotti and Prokofiev, with Leopold Stokowski conducting. Beginning in the early '50s he worked closely with Arturo Toscanini during the last seven years of the Maestro's life. Toscanini took a personal interest in Gerhardt and encouraged him to become a conductor.

Early in 1960 RCA and the Reader's Digest asked Gerhardt to produce a 12-LP album of light classical music to be sold only by mail. With a budget of \$250,000, Gerhardt had total control of the project: repertory, orchestras, conductors and technical production. He hired orchestras in London, Vienna and Paris, and conductors such as Sir Adrian Boult, Massimo Freccia, Sir Alexander Gibson and Rene Leibowitz. *A Festival of*

Light Classical Music was an incredible success, selling in massive quantities. The success of this album prompted dozens of others, mostly lighter fare—pop tunes and “mood” music, all done in high style and recorded with state-of-the-art sonic quality.

Major classical projects included a 1961 set of Beethoven symphonies with Rene Leibowitz and the Royal Philharmonic; a 1965 set of Rachmaninoff's works for piano and orchestra with Earl Wild, Jascha Horenstein and the Royal Philharmonic; and a 12-LP set, *Treasury of Great Music*, with the Royal Philharmonic led by some of the greatest conductors of the era: Fritz Reiner, Charles Munch, Rudolf Kempe, Sir John Barbirolli, Sir Malcolm Sargent, Antal Dorati, and Jascha Horenstein with whom Gerhardt had a particular rapport.

Early in his career Gerhardt met famed recording engineer Kenneth Wilkinson. The two worked together whenever possible, producing countless recordings that perfectly matched quality of performance, interpretive insight, and sonic splendor. In 1964 Gerhardt formed an orchestra consisting of some of the finest players in London, incorporated in 1970 as the “National Philharmonic Orchestra,” an ensemble used in almost all of his recordings.

Gerhardt's career as a conductor began when he took over the baton when a scheduled conductor didn't show up. After that he conducted often for recordings and occasionally in the concert hall, in a wide range of repertory. His classical recordings include works of Richard Strauss, Tchaikovsky, Wagner, Ravel, Debussy, Walton and Howard Hanson.

Gerhardt's keen interest in music for films resulted in an LP titled *The Sea Hawk: The Classic Film Music of Erich Wolfgang Korngold*, produced by George Korngold, son of the famous Viennese composer, who often worked with Gerhardt. This recording, released in 1972, instantly became a best-seller and was followed by 12 more LPs featuring music of other famous film composers including Max Steiner, Miklós Rózsa, Franz Waxman, Alfred Newman, Dimitri Tiomkin, Bernard Herrmann and John Williams. Gerhardt's interest in the importance of music in films, and his abilities as an arranger, resulted in Gerhardt himself being asked to compose music for several European films.

Gerhardt spent most of his time in London making recordings but always maintained a residence in the United States. After retiring from RCA in 1986, he freelanced for Reader's Digest, producing and recording until 1997. He moved to Redding, California, in 1991.

He is survived by three cousins: Lenore L. Engel and Elizabeth Anne Schuetze, both of San Antonio, Texas, and Steven W. Gerhardt of St. Pete Beach, Florida. FSM



Charles Gerhardt, conducting his *Classic Film Scores* for Bette Davis album in 1973.

Prince Valiant by Franz Waxman

THE COMPLETE SURVIVING SCORE

ONE-TIME PRESSING OF 3,000 COPIES

Prince Valiant is one of Franz Waxman's

greatest scores: a stirring knights-and-adventure work in the classic symphonic tradition of *The Adventures of Robin Hood* and *Star Wars*. It features a dynamic set of themes and variations: a brash, heroic melody for Prince Valiant (Robert Wagner), swelling love music for Princess Aleta (Janet Leigh), a noble theme for Sir Gawain (Sterling Hayden), malevolent material for Sir Brack (James Mason), and many other motives and melodies for the settings and ideas.

Charles Gerhardt (to whom this album is

dedicated) recorded a suite from *Prince Valiant* to open his *Classic Film Scores of Franz Waxman* volume in the early 1970s. This CD presents the premiere release of the original soundtrack as conducted by Waxman for the film. It has been remixed in stereo from the original 35mm magnetic film elements and carries forth the crisp, energetic playing of the 20th Century Fox studio orchestra.

Fortunately, almost all of the score has

survived in excellent condition, particularly the exciting and action-filled material for the movie's third act, when Valiant is captured and must escape to fight his enemies. Sadly, certain incidental fanfares have been lost, and an eight-minute swath of music was afflicted with noticeable mag wow—this has been included at the end of the disc as a bonus track.

Prince Valiant has been one of the most

requested scores from the Fox archives—and here it is! The 16-page booklet features stills from the Fox archives, rare photographs of the composer, and liner notes by Doug Adams. *\$19.95 plus shipping*



I am so pleased that the **Prince Valiant** soundtrack is finally available for everyone to enjoy.

John W. Waxman
John W. Waxman



COMPLETE TRACK LISTING

1. Main Title	2:07	13. Val's Capture	2:27
2. King Aguar's Escape	2:46	14. Trapped	2:06
3. Sir Gawain	2:47	15. Escape	5:53
4. King Arthur Speaks	0:56	16. Dash to the Tower	4:35
5. Sir Brack	4:50	17. Sligone's Death	1:08
6. Val Escapes	2:39	18. The Singing Sword/ Sir Brack's Death	2:43
7. Val and Aleta	3:24	BONUS MATERIAL	
8. Procession	0:53	19. Alternate Fanfare	0:13
9. Valiant's Report	1:29	20. The Pledge/Val Leaves the Island/ The Fens/The First Chase (damaged)	8:25
10. Aleta and Ilene/ The Wrong Girl/Aleta	4:20	Album Produced by Nick Redman & Lukas Kendall	
11. The Banquet	1:42		
12. The Ring	4:41		

Next month: A never before available John Barry score!

Upcoming releases will feature:

Jerry Goldsmith, Alfred Newman, Elmer Bernstein.

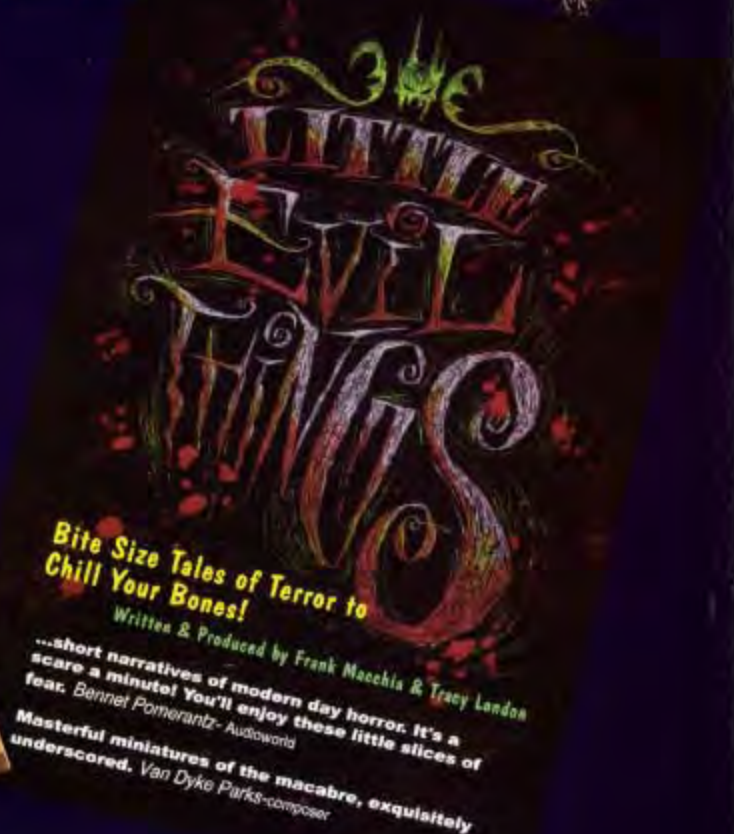
LITTLE EVIL THINGS

Audio Horror Stories With Music Accompaniment

Winner of Publishers Weekly

1997 Listen Up Award!

"...a perfect marriage of words and music that sets an effective, creepy atmosphere." - Billboard



Sit back, but don't relax as **LITTLE EVIL THINGS** unfolds, spinning tales of fear and terror to chill your bones and let your imagination run wild!

"... I strongly recommend picking up a copy of Little Evil Things." - Monsterscene

"... A masterful collection of terrifying short stories." - World of Fandom

"... Little Evil Things reminds us how much fun horror can be." - Hellnotes

To Order Call
LodeStone Toll Free

800-411-6463

or visit our website at
www.littleevilthings.com



Available on Compact Disc or Cassette
Each volume approx. 1 hour long
Ages 13 to adult
Volume One:
ISBN #1-891007-00-9 (audio cassette)
ISBN #1-891007-01-7 (compact disc)
Volume Two:
ISBN #1-891007-02-5 (audio cassette)
ISBN #1-891007-03-3 (compact disc)

